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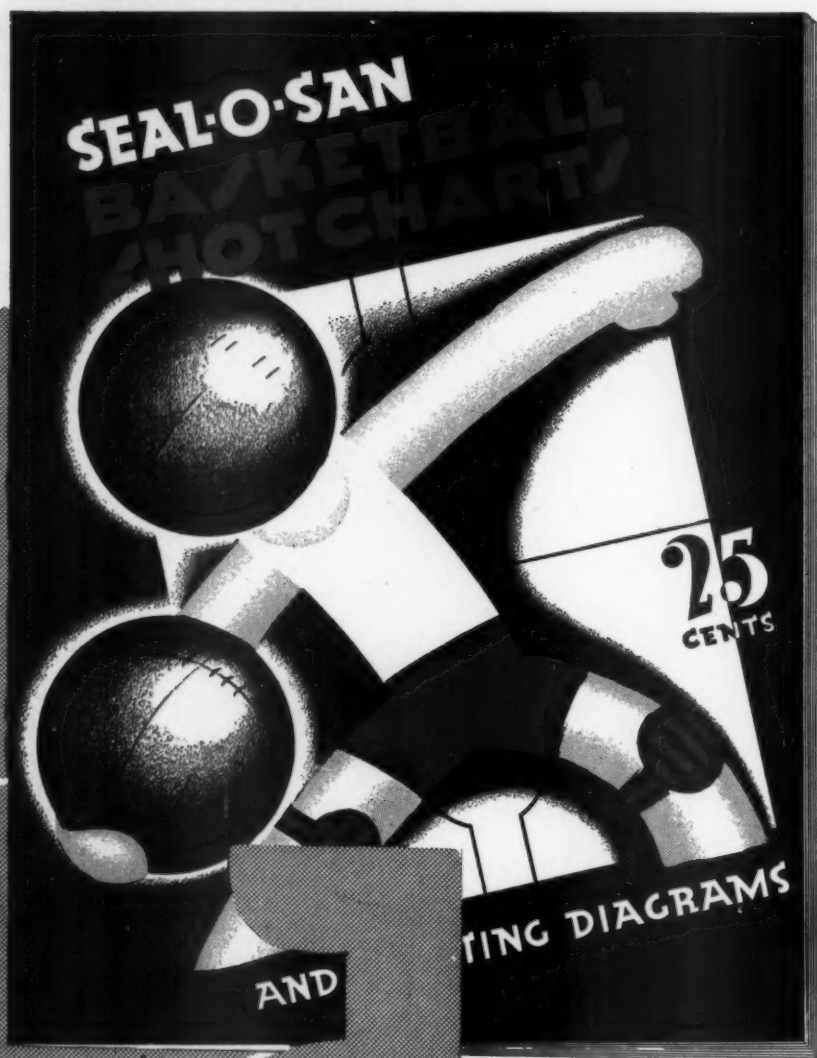
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1939 Championship Coaches

The Butterfly Leg Kick
Russell Lindberg

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CONTENTS

for January, 1940

PAGE

- 7 Additional Suggestions from Champion Basketball Coaches
- 7 Practice Tips Luther Hosfield
- 8 Preparing a Team for a Championship Campaign... Tom Whelan
- 38 The Fast-Break Offense..... John J. Cavanaugh
- 38 Team Play Versus Individual Play..... J. Roy Cooper
- 40 Individual Offense in Basketball..... Floyd Dorland
- 10 The Butterfly Leg Kick..... Russell Lindberg
- 12 Fundamentals of Foil Fencing..... Wm. F. Strobel
- 16 The Pivot—Its Application
- 18 Editorials
- 20 Do You Want to Be a Successful Gymnast?..... Hartley D. Price
- 30 Wrestling in the Junior High School..... Richard K. Cole
- 36 Passing Judgment a Basketball Fundamental..... Robert G. Dell

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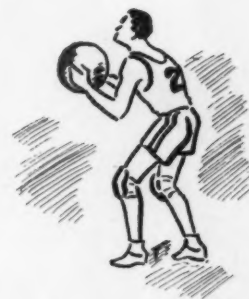


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Additional Suggestions From Champion Basketball Coaches

Practice Tips

By Luther Hosfield

North High School, Akron, Ohio

IT has often seemed to me that we basketball coaches waste a great amount of our practice time. I am becoming more and more convinced that we spend a considerable portion of our time on unessentials. There are two phases of the game that we must teach: fundamental skills and team play. Each of these two essentials is dependent upon the other. Individual adeptness with a basketball will not win ball games unless it is a part of well-organized team play, and team play is impossible without players, well grounded in fundamentals. I believe that since these two fundamental essentials are so closely interwoven, they should be developed at the same time.

Let us consider first the teaching of the fundamental skills. These include shoot-

ing, dribbling, feinting, pivoting, etc. Every coach has a very definite idea on just how each one of these should be executed. At the start of the season he gathers his squad together and starts drilling them in each one of these fundamentals. In nearly every case the entire squad is taught the same method of execution at the same time. This no doubt is the easiest manner of teaching, but is it the smartest? For example let us assume that we are teaching the lay-up shot from under the basket. There are various ways of making this shot, but each coach has his favorite way and this is the method that he is going to teach. He insists on every player mastering this particular technique; he wants it done in that way and that way only. Now the fallacy of this system is that it does not take into consideration individual abilities, habits, characteristics, and preferences. I once listened to a small group of coaches argue heatedly for nearly an hour as to the cor-

rect way of making a lay-up shot. This is silly. The only correct way of making a lay-up shot, or any other kind of shot, is the way that gets the best results for each individual shooter. If you will agree that there are several ways of doing any of these various skills, then obviously we are not only wasting time by group drills in this particular phase of the game, but we are actually doing harm by thwarting individualism.

A second fault I have to find with these group drills is that so many times the inexperienced player finds it difficult to tie up the drill in question with specific game situations. He may be able in theory to execute the maneuver perfectly, but in a scrimmage or a game he either forgets it or fails to use it at the proper time.

On our squads we have attempted to overcome this problem in this manner. At the very beginning of the season we divide the squad into teams, throw them a ball, and let them play basketball. We then study the actions of each boy very carefully. We make mental notes of the faults and virtues of every player. It is not very long until we know just what individual coaching each boy is going to require. After this preliminary survey our formal practice sessions begin. These sessions are divided into two parts. The first part is a free period. Each player is encouraged to work on those fundamentals which he feels that he most needs. During this time we give the boys such individual coaching as they require. In this way the players who need the most atten-

tion get coaching on the things in which they are weakest. There is one danger in this method that the coach must check carefully, and that is that, if not watched, some boys will work on only those things that they like to do best to the exclusion of everything else.

The second part of our practice time is devoted to team play. This is developed almost entirely through scrimmage. But even here the individual is given constant attention. At each error of either commission or omission, play is immediately stopped and the fault carefully analyzed. In this way the use of each fundamental skill is forcibly brought to the attention of each boy. Naturally as the season progresses, less and less time is devoted to stressing fundamentals as each boy attains greater proficiency, and the time thus saved is cut from the scrimmage sessions, not from the free period.

In developing team play there are a number of well-established offensive and defensive systems from which a coach may choose. One may find many virtues and many weaknesses in any of them. In choosing any one style of play the coach must always keep in mind the capabilities of his squad. Speed, height, shooting-skill, ball-handling, etc. must be taken into consideration. It is extremely important that whatever style of play is used, it must be one that has the absolute confidence of both the players and the coach. Although I am not criticizing or recommending any particular type of play, I do very strongly feel that it is a mistake to depend entirely upon set plays. There is no doubt that set plays can be very effective on occasion, especially against a tight man-to-man defense; but there are many times that they will let a coach down, and unless he has something else to fall back on, he is apt to find himself in the middle of a ball game with no offense. We use set plays a great deal in practice, but only for the purpose of developing correct habit responses in given situations. We almost never deliberately try to set up any particular play in a game. We believe that, because of the many different defenses that we are forever meeting; and because we can never be certain of finding any given situation facing us in a game, we feel that it is best for the players to be absolutely free to adjust their attack to the situation at hand. Therefore, we stress all the usual devices for getting a man loose, such as screens, feints, passing and cutting, pivots, fast breaks, etc. and hope for the best.

That part of our practice period devoted to team play is about equally divided between work on offense and defense. Ordinarily a coach will devote a greater proportion of time to offense. However, we use a zone defense and there is no question that a zone defense requires more practice than a man-for-man defense. Here again a coach must very carefully size up the physical characteristics

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16. Luther Hosfield, Akron, Ohio
20. J. R. Cooper, Clemson, S. C.
29. John Cavanaugh, Cumberland, Md.
30. Tom Whelan, Lynn, Mass.
32. Floyd Dorland, Albion, Mich.

WE are again pleased to present articles by five more of the 1939 basketball championship coaches. The December issue contained articles by nine coaches whose teams won their state championships. Others will be presented in the February issue. The editorial staff of this publication joins with the thousands of high school basketball coaches in expressing their appreciation to these men who have so willingly co-operated in making these three winter issues of special interest to basketball coaches.

of his squad before deciding upon the type of defense to use. A team of tall, rangy boys, is well suited to a zone defense, while the smaller, faster boys will perhaps do better with a man-for-man. Another factor in choosing a defense is the size of the floors on which the team will play. Undoubtedly a small, narrow floor is better adapted to a zone than is a wide court, but

a zone can also be very effective even upon the largest floors if the mistake is not made of trying to set up the defense to cover the entire floor. Whichever type of defense is chosen, the coach should so thoroughly sell that system to his squad that they have all the faith in the world in it and then *stay with it*. While it may be perfectly all right for older, more experienced college teams to use two or even more types of defense, a high school team has about all that it can handle to become proficient in one.

One thing more I wish to emphasize. After the season is well under way and the team has settled down into its normal stride, the coach's biggest task is to keep the squad in the proper mental condition. The basketball season is long and arduous, and it is often difficult to maintain the boys' enthusiasm for the game over this long period of time. I feel that a coach's ability to keep his team in the correct mental attitude throughout an entire season may be the biggest single factor in making a successful season.

This little article is not an attempt to try to tell any basketball coach how or what he should teach. Rather it has been a more or less random jotting down of ideas which have occurred to me over a period of years of coaching high school basketball. These ideas have proved to be successful for me, and if they might help any coach in producing a better team, I shall be glad.

Preparing a Team for a Championship Campaign

By Tom Whelan

English High School, Lynn, Massachusetts

ABOUT the middle of the season, when your team begins to show signs of becoming a formidable one, comparable with any in your league, and you are certain of leading your district, your attention is focused on state championship honors. You rack your brain in order to give your team the plays that best suit their ability, and what defenses you should use against this or that team, and how much work you should give them to get them physically fit, or what you should do to get them psychologically right.

I think that more championships are lost in the first place, by having the boys reach their peak before the tournaments begin; and secondly, by having the boys go into a tournament psychologically wrong. By this, I mean overconfident or with a lack of confidence. I recall two years ago of entering the North Shore Tournament with our team at its peak. We were a great team, winning from the best teams in this vicinity handily, and entered the M. I. T. Tournament as big

favorites. All season, having averaged about forty-five to fifty points per game, we were confident of winning over Quincy, our first opponent, by a reasonable score. Quincy, on the other hand, had everything to win and nothing to lose, and virtually played us to a standstill; instead of our getting thirteen points the first quarter, as we had been accustomed to doing, we received only thirteen points for the entire game, and were beaten 14-13. Here was unquestionably a case of over-confidence, not to take any glory from Quincy High, who played a grand game, and deserved the cherished victory. However, our loss was not without its merit, for last year, with a team inferior to that of the previous year, we managed to win the championship.

Some years ago I recall playing baseball for two prominent baseball men who believed that, when a man became irritable, it was because he was over-tired, had passed his peak of condition and was stale. They would give the person involved a much-needed rest, until he was back in shape.

The boys playing basketball should be watched more closely than in any other game for staleness. There is so much opportunity for over-doing, due to the fact that they love the game. We rarely have boys late for basketball, and it is hard to get them off the gymnasium floor at the end of practice.

Fortunately, by winning our league, we are reasonably sure that we will be in the M. I. T. Tournament. To enter this tournament is the desire of all the teams in Eastern Massachusetts. We can then prepare for tournament play. Our daily workouts then vary slightly, probably a little firmer, with a little more precision and a keener insight as to the condition of the boys. In this, we are assisted by the team doctor.

Obviously, we prepare by allotting the time for fundamentals and team play, and stressing particularly our particular weaknesses.

We are fortunate in having a splendid gymnasium, and receive every consideration and co-operation from our principal, thus enabling us to have long practice ses-

sions. Then too, we are extremely fortunate in having an alumni of good professional baseball and basketball players whose assistance is invaluable.

We have approximately two hours and a half every afternoon if we need it, and I firmly believe that condition is the big

factor in moulding a championship team.

To enumerate our exercises during our practice period, but omitting the time allotment, as that depends upon the needs of the exercise; we have: shooting; passing and shooting; practice passing figure eight; practice our fakes and pivots; sleeper plays; two men carrying ball into the basket and one man defending under the basket; practice plays; using half the floor, two teams passing without shooting; same thing, but shooting; practice fast break; pass and cut for speed; scrimmage. Then, every first team man must throw at least fifty foul shots each day before taking his shower.

The plays shown in the accompanying diagrams are a few of the plays that we have used with some degree of success. Although they are diagrammed on one side only, we use them on both sides.

In Diagram 1, X1 passes to X5; X5 passes to X4, who comes around close to X3. X3 screens off X4's man.

In Diagram 2, X1 passes to X3, who passes to X2. X2 then passes to X5, who turns to shoot. X4 and X5 should break and pass each other very closely. They should break when X1 passes to X3. The timing will then be perfect.

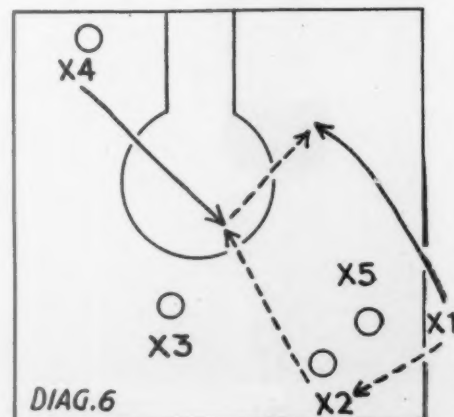
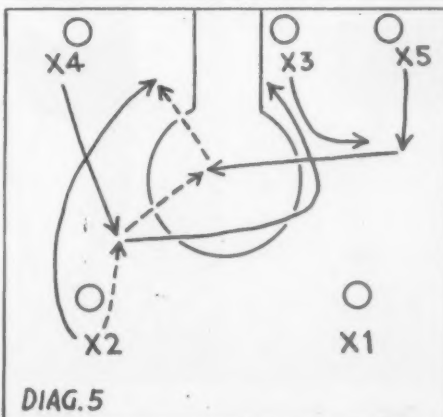
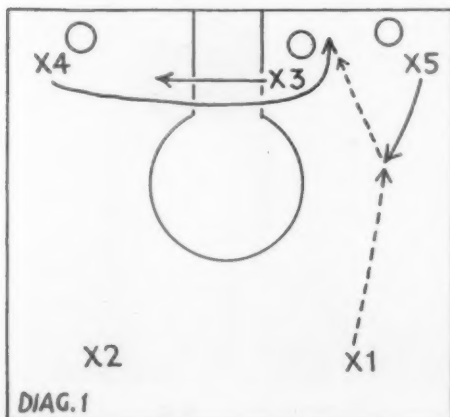
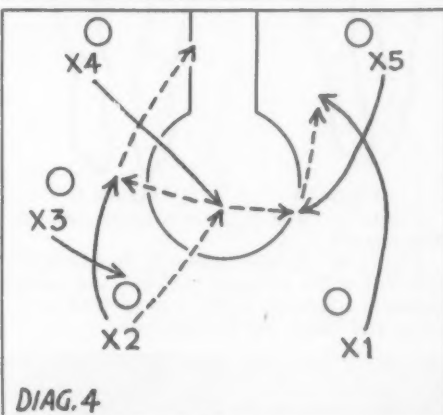
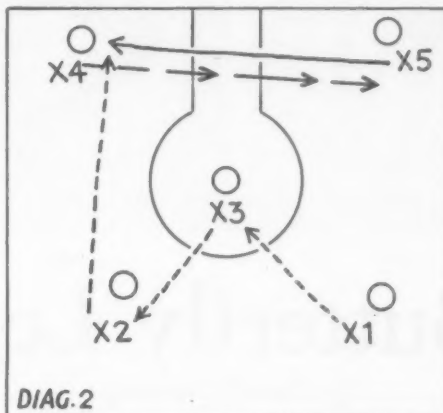
In Diagram 3, X2 passes to X3 who moves in as shown in the diagram. When X2 passes to X3, X1 breaks close to X5, who screens X1's man and either shoots or dribbles in depending on how close he receives the pass from X3.

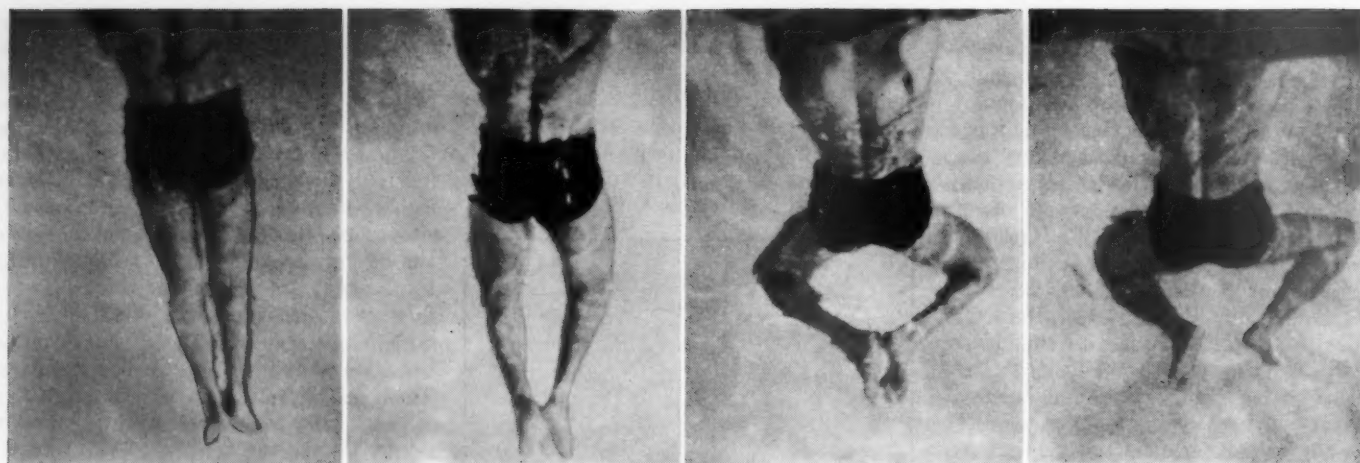
In Diagram 4, X2 passes to X4 as diagrammed. X3 screens X2's man, as X2 cuts close to X3 and toward the basket and dribbles in. X1 breaks behind X5, who screens for X1. If X4 is covered, he passes to X5 who in turn passes to X1.

In Diagram 5, X2 passes to X4, who comes up to meet the pass, as X2 cuts for the basket close by X4. X4 passes to X5, who has taken two steps up and cuts into the basket as diagrammed. X5 then passes to X2 under the basket. X3 screens for X5. X4 cuts behind X5 and toward the basket to get a pass from X4 if necessary.

In Diagram 6, X1 passes to X2, who in turn passes to X4, coming toward the pass as indicated. X1 delays and then breaks

(Continued on page 38)





O-1

O-2

O-3

O-4

The Butterfly Leg Kick

By Russell Lindberg

SINCE the introduction of the butterfly or the flying breast stroke in competitive swimming, I have noticed and experimented with many phases of the stroke that did not satisfy my ideas on swimming. I believe that in any type of swimming stroke the power should depend mostly upon the arm stroke. The leg stroke is synchronized to give the body more buoyancy, body balance and additional drive. A thorough study of the butterfly stroke has convinced me that the orthodox breast-stroke kick should be replaced by a more suitable type of leg action to match the speed of the arm movements. The butterfly arm action is merely a fast double over-arm free-style stroke and its related kick should be some form of a flutter kick.

As performed today, the co-ordination of the orthodox leg stroke with the butterfly arm movement is like a swimmer who employs a trudgeon kick with the modern free-style crawl arm action. The movements are co-ordinated so that the individual can swim fairly well but, they are not the most efficient movements to employ

when speed is the prime factor in competitive swimming.

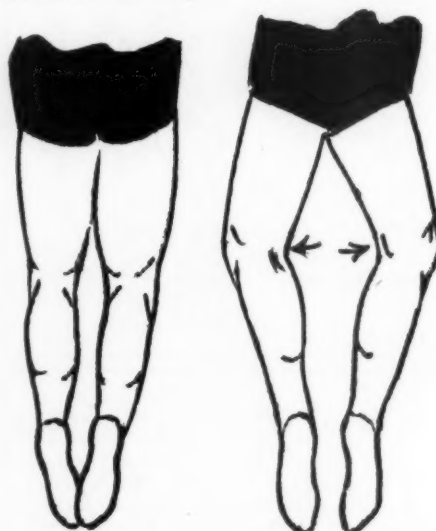


Figure A

Figure A—The legs are together, straight and relaxed.

Figure B

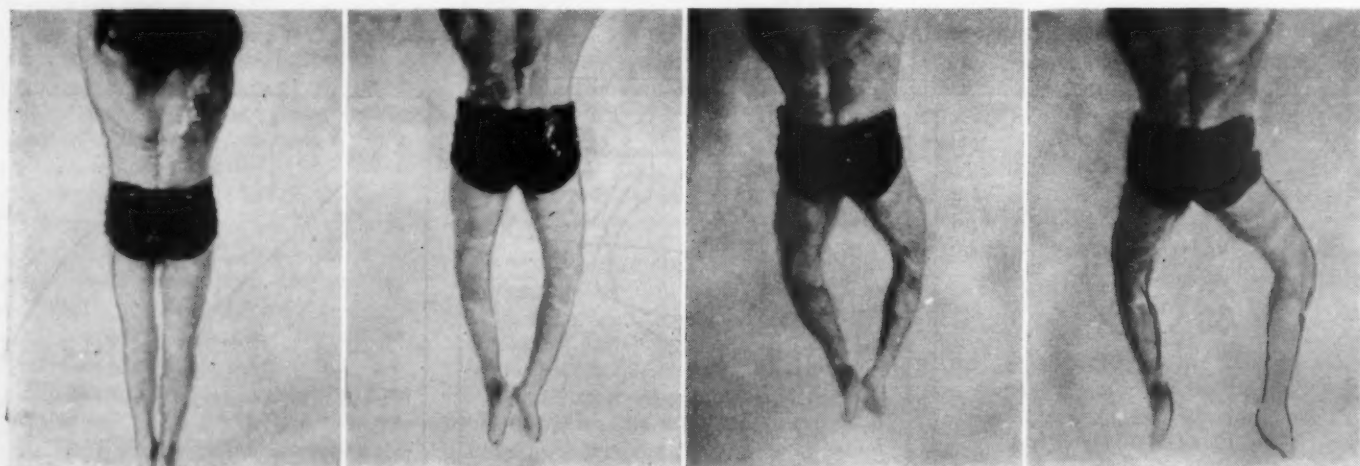
Figure B—As the swimmer completes the first half of his arm pull the knees are turned outward. This causes the legs to bend at the knees and draws the feet upward.

Evolution of the Crawl Kick

In the history of the modern crawl stroke the individual will discover that the trudgeon kick was supplanted by a style of leg action that permitted a speedier synchronization of all body movements. This revolutionary principle, known as the flutter kick, inaugurated a new era in competitive swimming. The popularity of the flutter kick spread throughout the world because the movements permitted the swimmer to perform all actions in the same plane. The easily co-ordinated rhythms made the movements continuous and allowed the factor of speed to depend upon the power of the swimmer. A similar application of crawl-stroke principles to the butterfly may yield unlimited possibilities.

Disadvantages of Orthodox Leg Kick

A study of the co-ordinated butterfly movements in relation to body balance, power planes, direction of forces, and rhythm will show the reader that this con-



N-1

N-2

N-3

N-4



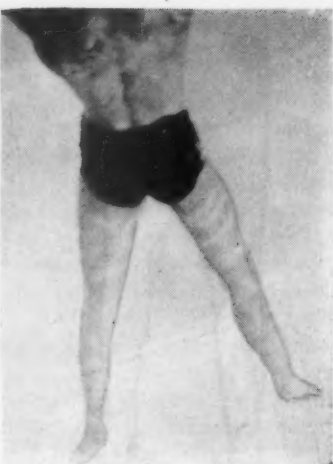
O-5



O-6



O-7



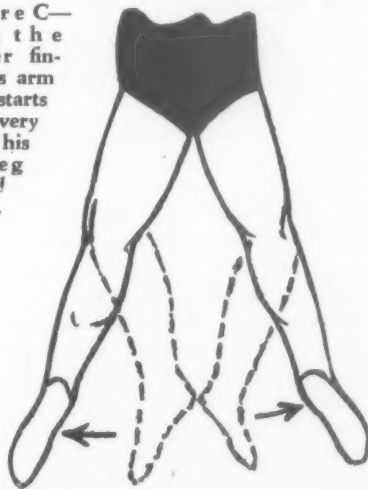
O-8

ventional style of swimming is comparable to the old trudgeon strokes.

In the first place, the orthodox leg action is completed on a horizontal plane while the butterfly arm action is performed on a vertical plane. Each of the movements has very much power but the swimmer experiences various limitations when the movements are performed together. The dolphin kick, later declared illegal, proved that, when the leg and arm movements were executed in the same plane, the times of the swimmers were much faster than in the regular breast stroke. The most difficult phase of employing a butterfly stroke in a race is that the swimmer will have a hard time maintaining his rhythmical co-ordination throughout the entire race. This trouble is caused by the unequal times required to complete each separate movement. The breast stroke leg movements require almost twice as much time to complete as the butterfly arm action. In other words, the leg action tends to force the swimmer to time his arm movements into a slower pace. When that happens the swimmer will not get much power from his arm pull. If the swimmer did not reduce his speed of executing the arm movements to comply with the leg movements the resulting effects would be just as disastrous as no power in the arms. A fast butterfly arm

pull will cause the swimmer's body to rise upward and forward over the water and if the leg action is not timed to pick up the forward glide, the body will drop lower into the water after each stroke. This bobbing swimmer wastes valuable time and energy traveling up and down when he should be riding over the surface of the water. To eliminate the chances of a slow pick-up by the orthodox leg kick the new breast stroke kick should be performed along lines similar to a flutter kick. The kick must make the forward movement continuous and eliminate the series of pronounced glides.

Figure C—
When the swimmer finishes his arm pull and starts his recovery he whips his lower leg outward and back.

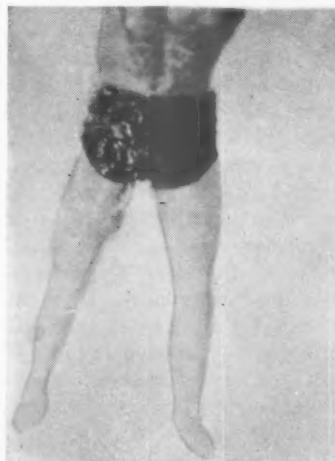


The greatest advantage of a new kick would be that it allows for a more natural type of leg movement. The wide lateral separation in the orthodox kick is unnatural and requires years of practice before it is perfected and legal.

Movements of a New Kick

The leg movements should follow the rules of the legal breast stroke kick but their manner of execution is different. In Figure A the position of the legs are the same as in the orthodox kick. The legs are together, straight and relaxed. As the swimmer is half through his arm pull the knees are turned out. This causes the legs to bend at the knees (about a 12-inch space between) and draws the feet up (Figure B). When the swimmer completes his arm pull and starts his over-arm recovery, the lower legs are whipped outward and backward from the knees. This lateral separation is the power stroke and does not add much resistance to the body line (Figure C). The power drive movement does not stop at the lateral separation but continues its drive around to the original starting position (Figure D). The leg movements follow a double fishtail kick outward.

A brief comparison of the fundamental movements as shown by the two sets of



N-5



N-6



N-7



N-8

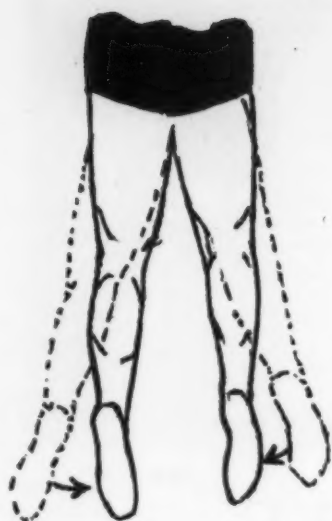


Figure D—The power drive does not stop at the lateral separation but continues with equal force back to the original position as Figure A.

pictures may clarify the advantages of a new kick. In the orthodox breast-stroke kick the knee bending and drawing up movement of the feet (as shown by Figures O-1, 2, 3, 4) create added resistance that hampers the forward speed of the



Fig. A Fig. B Fig. C
SIDE VIEW OF NEW LEG KICK

swimmer. This type of movement makes it difficult for the novice swimmer to maintain his legs on the same plane. In the new style of leg movement the swimmer does not experience any trouble maintaining an equal balance of the feet. The slight turning of the knees makes it easy

to keep the legs parallel and yet streamline the body as much as possible (Figures N-2, 3, 4). When the swimmer continues his leg movements in preparation for the power drive the leg actions differ greatly. Figures O-5, 6, 7 show how the lateral separation of the old kick was reached by kicking the legs backward and outward. This lateral separation causes the body to drop backward until the power drive overcomes the loss. In the new kick the preparatory movement is eliminated and replaced by the power drive. In Figures N-4, 5 the whip downward and back shoots the body forward instead of stopping the forward glide. The power of the orthodox kick is derived only from the swimmer forcing his legs together (Figure O-8). In the new style, the drawing of the legs together continues the power started by the outward whip. The lateral separation of the new kick is shorter than the orthodox kick but three-fourths of its leg movements is creating power while only one-third of the orthodox leg movements create power. A shorter spread of the legs will permit a faster rhythm for the arm stroke. An advantage of the new kick is that it may be completed twice to each cycle of the arms.

Fundamentals of Foil Fencing

By William F. Strobel
Morris High School, New York City

TO accept anything blindly indicates a narrow mind. To form a sound opinion one must weigh the various parts and finally tie up their relations to one another. The intelligent will, therefore, pursue the learning of a sports activity in the same manner he would pursue any other problem. First of all, he would ask himself, "What am I after?" "What are the fundamental skills?" "What goes into the activity and what training and practice must I engage in to achieve the best results?" In other words, reason the whole process out.

Fencing calls for fast movements. It calls for accurate control of the weapon, which means perfect control of the muscles. It calls for endurance. It also calls for quick conception, rapid decision, power of deception, and good judgment of time and distance. The last mentioned factors are the points of the game, and must of necessity be preceded by the fundamentals of mechanical technique. As a matter of fact, these are gifts of nature, and the individual who does not possess them could hardly be expected to develop them. Only with a natural tendency could development and perfection of them be expected. Most normal individuals, of course, possess these natural senses to a greater or lesser degree. The first step, therefore, in the process of learning to fence, would be

to condition the muscles and organs. The exercises recommended and described later, coupled with road work (running) will be found very beneficial. The joints, especially those of the hip, should be loosened up to make the assumption of the on-guard stance possible with ease. The hurdling exercise in particular is valuable for this purpose. An analysis will clearly point out the reason for all this. The object of a fencer is to touch his adversary with the point of his weapon (in foil and epee) and conversely to avoid being touched. On the defense it calls, not only for an effective defensive movement, but for a quick counter attack as well. A study of this will indicate that, if a fencer would take advantage of an opening quickly and effectively, the point of his weapon must be in line with the target to be reached, and not brought into line previous to the attack or counter attack. On the defense it is just good common sense to offer the opponent as little of the target as possible, from the standpoint that a small space demands greater accuracy on the part of the attacker, and that the defensive movement (parry) need be small, and, therefore, is faster and permits of a more accurate counter attack (riposte).

There you have the ABC of the object of the sport and what factors go into it to get the best results.

A great many of the young men taking up fencing fail to realize that physical condition and the process of conditioning are as important in this sport, as in most others. The maintenance of a high standard of skill calls for endurance, without which weapon play will quickly lose, not only its speed, but its accuracy as well. The unconditioned fencer will fail to come through an opening on time. Both his finger work, as well as his foot work, will be sluggish. The sport calls for very fast movements, which can only be made if the muscles are supple and well stretched. Their response to the mind's command must be instantaneous, because speed in a successful offense or defense and counter, is most essential. In few other sports is this reaction and execution of speed as great. That perfect physical condition, therefore, is a most important factor in fencing, should be recognized by all interested in this most exciting, vivacious, and enjoyable sport.

The first step, therefore, is to prepare the muscles for the artificial stance that this sport calls for and condition them to react with speed and without injury when called upon for special extension. The exercises mentioned and described here, have been found most valuable not only in the preparation, but for the maintenance of a high standard of condition throughout the

period of activity in this sport, as well. A common error is to condition oneself only for the competitive season, and then lay off. It is best to keep in good condition throughout the year, and I know of no better way than by keeping the muscles always stretched and limber, and the joints loose and flexible. To young men when not fencing, I would suggest the playing of tennis, badminton, basketball, and the like, followed by a shower and swim. The fanatic, would, of course, call for only fencing, or only his favorite sport during all seasons, but I feel, that we should learn to enjoy a variety of seasonal sports, for after all, the underlying philosophy of sports is to have a healthful outlet for physical self expression and a spell of relaxation from the daily routine. Now to the exercises.

Since lunging forward is used all the time, the hip and knee joint and their connecting muscles must be loose and stretched. Exercise 1 is that of trunk bending combined with a deep knee bend. Stand at attention with hands on hips, heels together and toes outward about 45° (Illustration 1), bend the knees, keeping



the torso erect and try to sit on the raised heels, stretching the arms sidewise with the palms facing upward (Illustration 2). Return to position one and then bend the trunk forward, downward, at first touching the floor with the finger tips (Illustration 3), then rising half way upward, bobbing up and down three times, trying to touch the floor with the wrists (Illustration 4). The legs must be absolutely straight. This may be conscientiously accomplished by pressing the knees backward. Execute this exercise to six counts—on six coming to position.

Exercise 2 has for its purpose the loosening up of the shoulder girdle. Pivot on the balls of the feet, turning the heels outward so as to assume a pigeon-toed position; raise the arms horizontally sideways with the palms down (Illustration 5). Circle the arms downward in front of the stomach (Illustration 6). Raise the arms over the head, rising on the toes and stretching the arm upward as much as possible (Illustration 7). Continue the rotation of the arms to the horizontal position, then drop on to the heels again (Illustration 5). Execute this exercise on two counts.

Exercise 3 continues the loosening of the shoulder girdle and is an exercise similar to a double arm-back stroke in swimming. Maintain the position of pigeon-toes as assumed in Exercise 2. Raise the arms forward horizontally (Illustration 8); then raise the arms upward with hands relaxed, feet flat on the floor (Illustration 9). Continue the backward rotation to a position as shown in Illustration 10 and press forward as though pushing water, to the same position as shown in Illustration 8. Care should be taken not to sway the torso forward and backward. Execute to two counts.

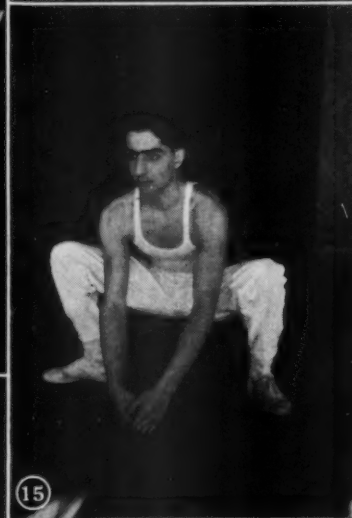
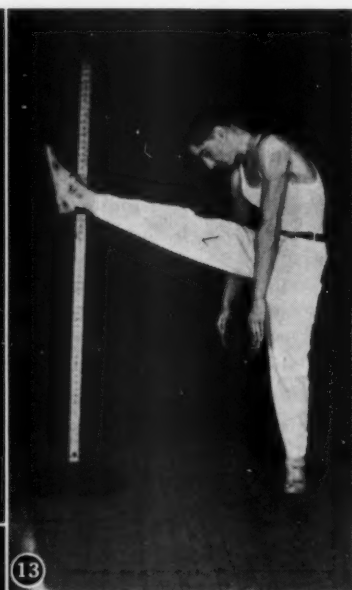
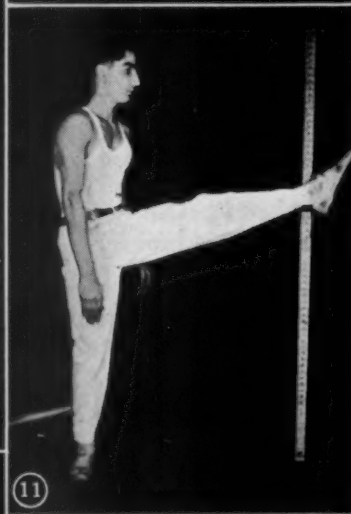
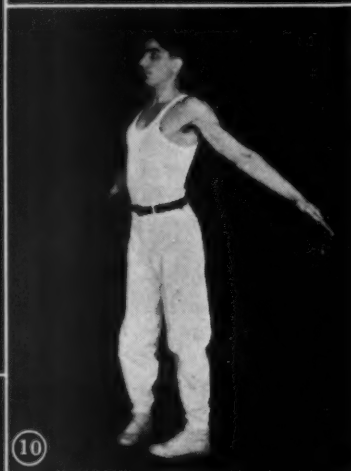
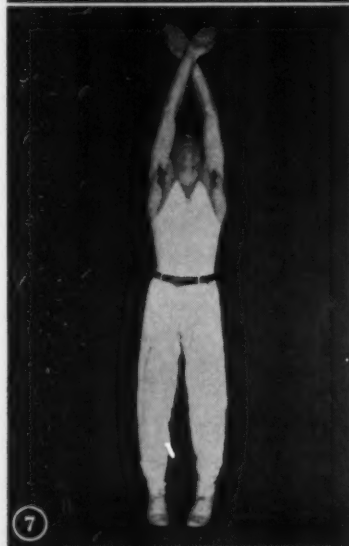
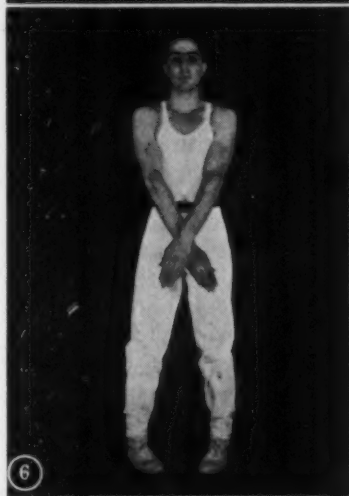
Exercise 4—This exercise has for its particular purpose the stretching of the ham strings. In fact it stretches all the muscles along the leg. Place the leg on some object that is slightly higher than the hip joint; the knees of both legs must be absolutely straight. The torso and arms must be relaxed as shown in Illustration 11. Bend forward and attempt to touch the forehead on the knee cap as shown in Illustration 12. Raise the body half way backward, to position as shown in Illustration 13, bobbing up and down three times or more until the forehead can easily touch the knee. Repeat this exercise several times.

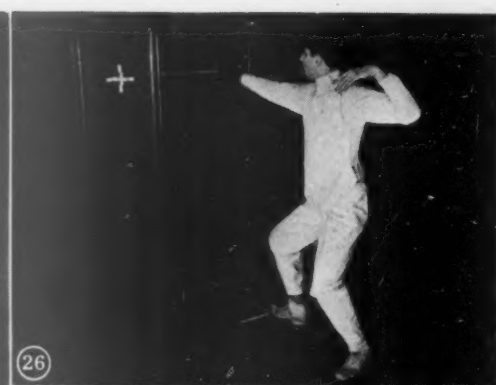
Exercise 5—This exercise is preliminary to the on-guard position for fencing, the fundamental stance. Based on the analysis previously mentioned of offering as little of the target as possible to the adversary and at the same time being in a balanced position, well relaxed, to attack effectively, this exercise and the few others following have for their purpose the development of this ability. To make possible this artificial position of having the torso

turned out at right angles to the direction of movement in attack, the hip joints must be well loosened to permit this position, as shown in Illustration 14. The loosening of the hip joints may be accomplished by assuming this position and then bobbing up and down frequently, loosening up the knee joints and hip joints. The torso is to be kept as erect as possible. Gradually only, is one able to assume the position as shown in Illustration 15, keeping both feet flat on the floor and at right angles.

Exercise 6—This exercise is known as the hurdling exercise because the position here is the same as that used by a hurdler in going over a hurdle. The beginner will find that it is not simple to assume the position shown in Illustration 16. It is, however, advised that the individual place himself against a wall with his leg and hip close to it, and then place one leg back as shown in Illustration 16, and stay there for ten, fifteen or more minutes, preferably reading a book to divert the attention from the strain, which such an exercise produces in its early stages. As the muscles are gradually loosened and stretched so that







this position can be assumed without the aid of the wall, it is advisable to take up this position in free space, as shown in Illustration 16. The body is then moved forward, as shown in Illustration 17, bobbing up and down several times until the floor can be touched with the elbow midway between an arc drawn between the two knees, as shown in Illustration 18. It is of particular importance to keep the straight leg absolutely extended without bending the knee upward. Another point to be kept conscientiously in mind is that the individual should lean inward towards the bent leg, and not outward away from it. The beginner should not expect to master this exercise within a very short time, but should be patient, persistent, and do it regularly. The results will be worth the time spent.

Exercise 7—After having mastered the above exercise, the next step is to practice the fundamental movement, namely, the lunge. It is not necessary in the very early stages to have a foil in hand. The exercise may be done as shown in Illustration 19. Assume the on-guard position (Illustration 19). Note particularly the position of the feet with the balance equally distributed on both legs. Note also the relaxation of the shoulder girdle and the left arm (non-weapon arm), the complete relaxation of the neck muscles, carrying the head straight, turned over the shoulder in a relaxed way. The word relaxed is used frequently here because nothing is more important than being relaxed in the on-guard position. Every conscious effort should be made to do this exercise so that all the muscles are loose and ready for action when called upon. Illustration 20 shows an extension of the weapon arm. All

the rest of the body is still in a relaxed position. Note that the palm of the hand is as high, if not slightly higher, than the shoulder. This extension is now followed up with a forward movement of the lunging leg (left or right as the case may be), the performer landing in a position as shown in Illustration 21. One of the greatest mistakes that a great many beginners make is to lift the heel of the forward foot, placing the weight on the ball of the foot, which means that the weight of the body has been shifted on to the forward hip, which, of course, is not desirable since, if we want to move quickly, the moving part must be free. In order to avoid this shifting of the weight forward, the toe of the forward foot should be slightly lifted or curled up so that, because

of this mechanical pressure, the weight is kept on the rear hip (Illustration 20). Now in moving forward the individual glides along the heel, keeping the foot as close to the floor as possible. He finally arrives in the position as shown in Illustration 21. Note here the extension of both arms so that the body is kept with the flank facing the opponent. Note that the right knee is in line with the foot. An experiment in this matter will show that, if the foot is out ahead of the knee (Illustration 22), the muscles are already completely extended, permitting of no further extension. If the knee cap is above the toe, further extension may be gained by simply collapsing forward, as shown in Illustration 23. To regain the on-guard position, the toe is slightly lifted off the floor, as shown in Illustration 24. The left knee of the performer (rear) is circled inward by bending it out and downward helping to draw the forward leg back. The arm is at the same time brought up again for balance purposes, and the forward arm is drawn back as shown in Illustration 24. The final result is the on-guard position (Illustration 19).

The use of the mirror as an aid in practicing physical skills is by no means new. However, its application to a large variety of sports is spreading. There is little need of going into the advantages of its use at length, for no one will deny that the learning process consists, first of all, of having seen how a thing should be done and then practicing the correct movements until they become virtually a part of the learner. Criticism and correction are essential phases of the learning process, and when

(Continued on page 33)

The Pivot—Its Application

THE PIVOTER WITH THE BALL: THE PIVOTER WITHOUT THE BALL



ALTHOUGH coaches have acquainted their players with the importance of pivoting and have been practicing them in this fundamental for many weeks, there are some who like to emphasize the various fundamentals even through mid-season. Players never tire of studying pictures to see how others perform.

The two series of pictures, shown in 1 to 10 and 11 to 20, illustrate the two principal uses of pivoting; when the pivoter has the ball (1-10) and when the pivoter does not have the ball (11-20).

Even those coaches, who do not teach a style of attack calling for frequent

Footwork Utilized by Pivoter With the Ball

Illustration 1—The offensive forward is in a position to receive the ball with the guard well-balanced.

Illustration 2 shows the player pivoting on the right foot to get away from the guard to allow freedom of passing.

Illustration 3—As the player receives the ball, he draws the guard's momentum to the forward's left.

Illustration 4—Pivoting to the forward's right on the right foot, away from the guard whose momentum has been drawn to the forward's left.

Illustration 5 shows that distance is being gained by the forward away from the guard.

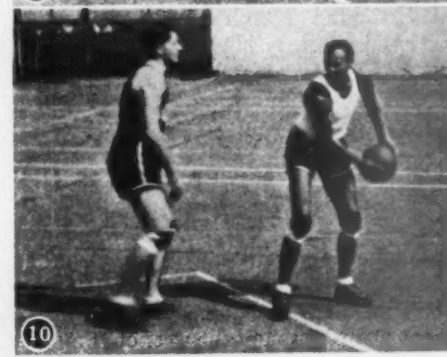
Illustration 6—More distance is being gained away from the guard as the forward continues his pivot.

Illustration 7—The pivoter lengthens his step, putting the ball farther from the guard.

Illustration 8—He protects the ball after completing the front pivot.

Illustration 9—By use of the pivot, the forward has thrown the guard off balance.

Illustration 10—The pivot has made it possible for the forward to get an opportunity to pass the ball almost unmolested.





blocking, thus necessitating a pivot before most passes, find pivoting most valuable in securing timing in plays; in having their pivot-position men get off good shots; in making it possible for a player to pass to a team mate without having his pass intercepted, as shown in series 1-10, and in avoiding opponents by being able to move in another direction.

Pivoting when the player does not have the ball is used by some teams on out-of-bounds plays, but its most frequent use is that made by a player in feinting so as to break free of his opponent as shown in series 11-20.

Footwork Utilized by Offensive Player in Getting Away From the Guard

Illustration 11—Offensive position, the forward facing the ball.

Illustration 12 shows a feint to the left so that the guard will start to the forward's left.

Illustration 13 shows a left foot pivot to draw the guard off balance.

Illustration 14—A right foot pivot, the forward changing direction after the guard has started to the forward's left.

Illustration 15 shows a pivot on the right foot, the forward stepping with the left to get away from the guard whose momentum is to the forward's right.

Illustration 16—The guard is completely off balance, the forward starting the break.

Illustration 17 shows the forward breaking for the basket, the guard trying to regain his balance.

Illustration 18—The forward is completely away from the guard. The guard is making an attempt to recover.

Illustration 19—The forward is in the open. The guard is completely out of position.

Illustration 20—The forward is shown taking a pass and shot for the basket with the guard out of the play, made possible by the use of the forward and rear pivots.

These pictures are presented by the courtesy of the Last-Bilt Basketball Educational Bureau and edited by A. A. Schabinger, Director.



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JOHN L. GRIFFITH, Editor

1940 in Athletics

BY all standards of measurement 1939 was a good year in school and college athletics. Some institutions dropped certain sports and added others, but undoubtedly there were more interscholastic and intercollegiate teams in the field this year than in any year since 1929. Further, the attendance at the games on the whole showed an increase, and, all in all, school and college athletics held a commanding position in the Nation's field of athletics.

At the beginning of a new year it seems safe to predict that 1940 will eclipse 1939 so far as athletics in the educational institutions are concerned. There was a time when the question was frequently raised whether or not it was the business of the schools and colleges to promote interinstitutional athletics. If the Gallup poll were taken on this question we hazard the guess that the great majority of our people would vote in the affirmative. Some of the men who make a living by writing articles condemning college football would have us believe that, one of these days, the whole athletic structure would collapse. Statements to this effect are startling and sensational and consequently bring valuable publicity to the authors.

The tastes of the American people change with the years and this applies to athletics as well as to food, clothes and everything else. Some sports, however, become so much a part of the American scheme of things that they will not suddenly be dropped for other sports. Baseball is one hundred years old and is still going strong. College football is seventy years old and no one who values facts and truths can deny that the game is more firmly fixed in the affections of the American people each year.

Basketball, a sport much younger than baseball and football, is growing by leaps and bounds, and there is every reason to believe that there will be as much if not more basketball played this year than ever before.

Track and field has not prospered as much as have some of the sports that are not on the Olympic pro-

gram, but nevertheless this is a sport that is very popular in some sections of the country, and deserves the entire support of sports lovers in all sections of the country.

We might go on and prophesy that swimming, boxing, wrestling, fencing, golf, tennis, the winter sports and all of the rest of the games on the college and high school programs will flourish this year. Fortunately the danger of our becoming involved in a world war is becoming less and less imminent, and nothing but a war or some similar catastrophe can interfere with the American youths' participation in sports. As regards the attendance at the school and college games, this, of course, will depend upon the economic set-up. Most economists are predicting that 1940 will be a good business year. Some are of the opinion that following the elections next November there will sooner or later be a business recession. Even if this should come, it ought not affect our athletics in 1940.

Football Undying

FOOTBALL, which is as old as antiquity, is not peculiar to any race or clime. The different peoples who have played the game have followed their own customs and rules. Here in the United States the game has been developed in such a way as to appeal to a young and virile people. The game as played in the universities, colleges and high schools is a rough, personal contact, fighting game which does not meet the approval of those whose tastes run along contrary lines. Since human beings are divided by nature into those who like rugged competition and those who prefer the soft life, college football has always been in controversy.

Harvard University, some fifty years ago, abolished football for a few seasons. Soon after the turn of the century a university president invited the other college and university presidents to join him in abolishing American Football, substituting for it Rugby. Stanford and the University of California were the only institutions to substitute the English or Australian for the American game. In 1906 Columbia and Northwestern Universities abolished the game. It is significant, however, that Harvard, Stanford, California, Northwestern and Columbia have all been represented for a great many years by teams that followed the N. C. A. A. Rules.

Since the colleges officially recognized and promoted intercollege sports, fully 500 have at one time or another dropped baseball from their list of intercollegiate games. Some revived the game we are happy to report. The newspapers seldom mention the fact when a college drops baseball, but it is big news if a college or university drops football. Why is this so? Possibly because a certain class of people have such a strong antipathy for college football that they continually attack the game. The attacks vary with the times. In 1905 the game was brutal; today it is popular and besides it is necessary to cheat to win. There is a strong similarity in the thinking of those who insist that all big business

men are dishonest, and the football haters who maintain that football success is impossible for a college that respects the highest ethics.

Officials and the Rules

QUESTIONS frequently arise as to whether officials working in our various games have the right to enforce certain rules and ignore others. For instance, if a player in a game of football strikes an opponent in the face and then apologizes, has the official the right to refrain from imposing a penalty for violation of the rule in question? Hundreds of other illustrations might be suggested. We do not intend to discuss technical points such as the one mentioned but, generally speaking, the official who attempts to interpret the rules in accordance with the intent of the rule as handed down by the rules committee will ordinarily be on safe ground.

The court in the case of Roger M. Baldwin stated this principle as follows: "We should not be able to conduct what we regard as the government of the free people, if some individual, whether from good or bad motives, were able to successfully violate a statute duly, properly and constitutionally passed, because his own view of the statute might differ from that entertained by the lawmakers who had enacted the law, and the executive who has given it his approval."

We realize, of course, that officials have to decide frequently as to the character of the foul. Did a basketball guard make personal contact against his opponent in such a way as to commit a foul? How hard may a lineman on defense strike an opponent without committing an unnecessary roughness foul. These and many other similar questions come to mind.

We are sure, however, that the official who tries to understand the intent of the rule and who refrains from changing the rule to meet emergencies will, in the long run, do a better job than the man who assumes the authority of administering the rules contrary to the view of the committee that made them.

The N.C.A.A. Annual Convention

THIS editorial is being written shortly before the date set for the N. C. A. A. thirty-fourth annual convention which will be held in Los Angeles December 29th and 30th.

The executive committee has proposed a number of constitutional changes which are significant and of far reaching importance.

The committee suggests a declaration of sound principles and practices for intercollegiate athletics. This statement, in substance, places responsibility for the administration of the amateur principle on the institutions and suggests omitting the present article which lists specific violations by the athlete.

Another change has to do with conditions and

obligations of members in the organization and a new provision for the termination of membership in the association.

Further, conditions under which institutions may be admitted to membership are made more rigid than they formerly were in that an applicant must be shown to be observing both athletic and academic standards which are acceptable to the association.

The delegates who attend the thirty-fourth annual convention will, no doubt, discuss the old and troublesome recruiting and subsidizing problem. This question cropped out in the thirty-third convention held in 1938. There are some who believe that the N. C. A. A. should purge its membership by eliminating institutions that are known to be operating their athletics on a paid-players basis.

There are others who feel that the sectional conferences should alone exercise such administrative functions as are necessary in the maintenance of the amateur spirit of athletics.

The constitutional changes suggested by the executive committee are intended to lead to a more rigid enforcement of the amateur principle by the colleges and universities without delegating police powers to the national association.

The Pictures Showed

THE press recently carried a story regarding the use of the camera in deciding horse races this year that, perhaps, may be of interest to all who are striving to improve the officiating in high school and college athletics. According to the story in question, "the camera eye was called upon to make the decision 545 times on New York tracks last season."

Before the camera came into use as a finish judge, the decisions in horse races were always made by human beings. Humans are not 100 per cent honest or courageous; humans may make mistakes. These statements apply not only to horse races but also to track meets. Each year in the national championship meet, conducted by the N.C.A.A., decisions made by the finish judges are reversed after the finish photos are developed.

In a foot race, each finish judge is expected to pick first, second, third, fourth or fifth, depending on the number of places to be counted. The judges know what to look for at the end of a race.

In a football game the officials have a great many different kinds of decisions to make. They do not know in advance what play is coming up.

We have previously pointed out that the officials make approximately 500 decisions in a college football game and they make on the average from five to seven mistakes. When the pictures the day following the game depict one of these mistakes, then the officials come in for a lot of abuse. Perhaps we will have to realize that, since we, ourselves, are not perfect, we should not expect the officials to be perfect.

Do You Want to Be a Successful Gymnast?

By Hartley D. Price

Assistant Professor of Physical Education, University of Illinois;
Director of Gymkana; Varsity Gymnastics Coach

THE scope of gymnastics should be defined clearly at the beginning of this series of articles.¹ Perhaps the scope of gymnastics is more confusing than any other activity in the program of physical education. This may be due to

self. Gymnastics, then, can be incorporated into the program either as a formal activity or an informal activity, depending upon the leader. The foreign influence on gymnastics has been of a decidedly formal nature. This conception is still held by

many who have not adapted gymnastics to sound principles of educational psychology. Perhaps the term gymnastics has been used without fine discrimination. The early Greeks applied the term gymnastics to all that related to the improvement or education of the body. Music was the term which was related to improvement of the soul. Swedish gymnastics may be represented by a type of calisthenic routine; German gymnastics may be described in terms of heavy apparatus work; while in this country, all manner of gymnasium stunts have been included in the term gymnastics; i.e., exercises on apparatus, exercises with light apparatus, or exercises without apparatus.

Gymnastics Defined

The term *gymnastics* used in the modern sense may be defined herein as stunts that are performed on the gymnasium apparatus. Such apparatus includes tumbling mats,² as well as side horse, high bar, parallel bars, etc.

Participation in gymnastics under wise leadership should lead toward the attainment of the general developmental objectives of physical education.³ Such objectives and the manner in which they may be related to gymnastics are:

(Continued on page 24)

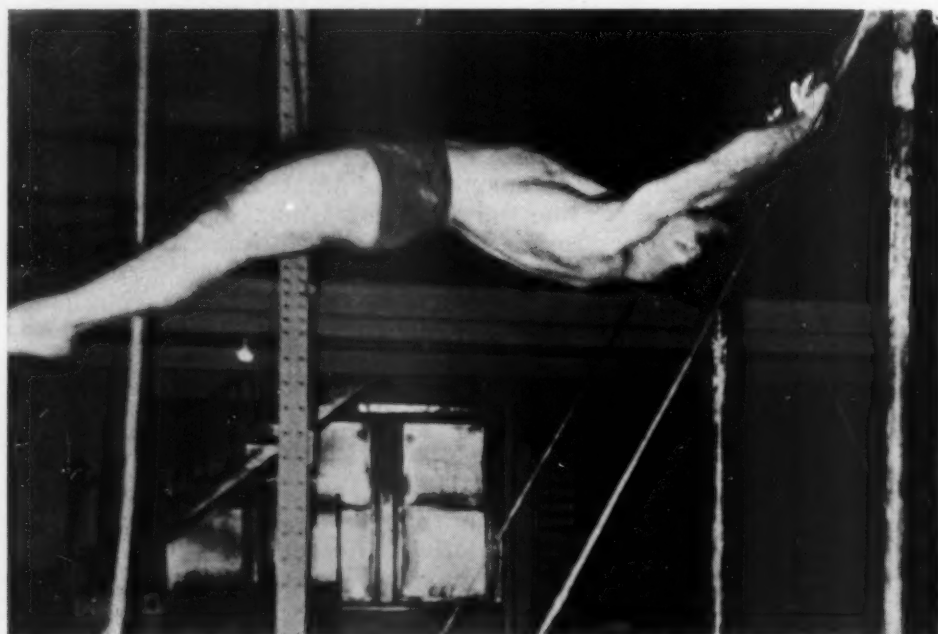


Illustration 1—Arch in preparation for a kip or upstart. The chest expression that is noticed here is very important fundamental for control in gymnastics.

the fact that much of the philosophy of gymnastics has been acquired from sources foreign to this country. To a large group, gymnastics represent formal work of the extreme type. Such a viewpoint is a fallacy, since an activity is not necessarily formal in, and of itself. Whether or not an activity becomes formal or informal depends upon the technique of teaching. An activity is formal when a teacher or coach predominates the teaching situation in an endeavor to direct previously prescribed detailed exercises. An activity is informal when the teacher or coach helps or guides pupil activity, which is predominating and interesting to the pupil him-

¹ The articles that will follow in this series will be entitled, "Safety Measures in Gymnastics"; "Low Horizontal Bar"; "High Horizontal Bar."

² Gymnastic nomenclature will not be considered in this series of articles. References here made to Leopold Zwarg, "Apparatus and Tumbling Exercises" and "Gymnastic Nomenclature" by Y. M. C. A. Nat. Comm.

³ Four of the seven Cardinal Principles of the National Education Association that are affected greatly by gymnastics are: Health, worthy use of leisure time (recreation), citizenship, and character.



Illustration 2—The ability to obtain proper wrist action is an important fundamental in gymnastics. Such wrist action is noted in this picture of a free hip circle.

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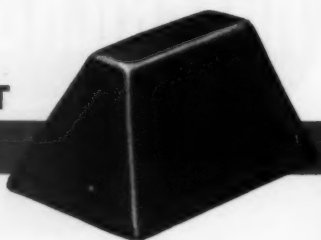
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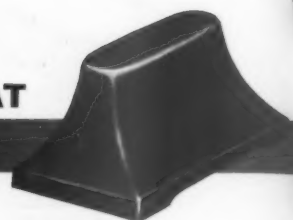


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GAME AND MUD CLEAT

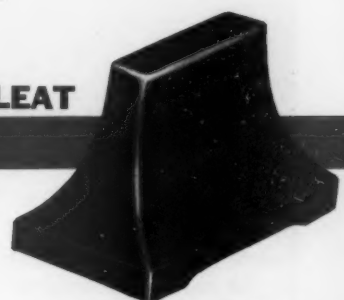


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Do You Want to Be a Successful Gymnast?

(Continued from page 20)



Illustration 3—Short underswing dismount.

1. *Organic Health.* The organic health of the developing individual may be maintained both in the preparation for, and in the actual performance of gymnastic stunts. Proper conditioning of the participant should promote effective performance.

2. *Neuromuscular Control.* Skill and co-ordination are demanded if gymnastic stunts are to be executed satisfactorily.

3. *Impulsive and Emotional Development.* Under wise leadership, the challenge of stunts should lead to the acquirement of a well-poised, confident personality. An individual may be enabled to attain a certain independence. An introvert may be able to become expressive in a constructive manner.

4. *Interpretative Development.* In the creation of a combination routine or figure on the apparatus,⁴ the individual is given an excellent opportunity for sound thinking. The process involves judgment, analysis, induction, and deduction. Moreover, the individual may determine at what point in a stunt the mechanics may affect the safety of the performer.

A Favorable Beginning Is Necessary

A young, prospective gymnast usually is inspired with the desire to learn gymnastics by witnessing a talented performer or group in action. He may visualize himself in the role of an accomplished performer, and he then may set out to realize his ambition. Trial at the art of gymnastics, under expert leadership, should bring sat-

⁴ A figure or routine is comprised of tricks, stunts or moves of apparatus.

isfying results. (2) The use of safe, adequate facilities and proper equipment. (3) The feeling of prestige that accompanies the mastery of a stunt. (4) The presentation of motivating challenges or goals. (5) The desire of the student to stretch to the utmost limit of his capacity. (6) The freedom from injury. (All gymnastic students should be well versed in the art of spotting.)⁵ (7) The fosterage of courage and of initiative. (8) The correct guidance of the wise use of his time (permitting adequate time for play activities). (9) The inculcation of a "try-try again" spirit.

Such incentives together with many more are the tools with which a wise physical educator may mold student material into promising gymnasts. The teacher himself should get as much satisfaction as the student from development which should follow gymnastic endeavor. Most assuredly, there is joy for both teacher and pupil in the added poise, the confidence,

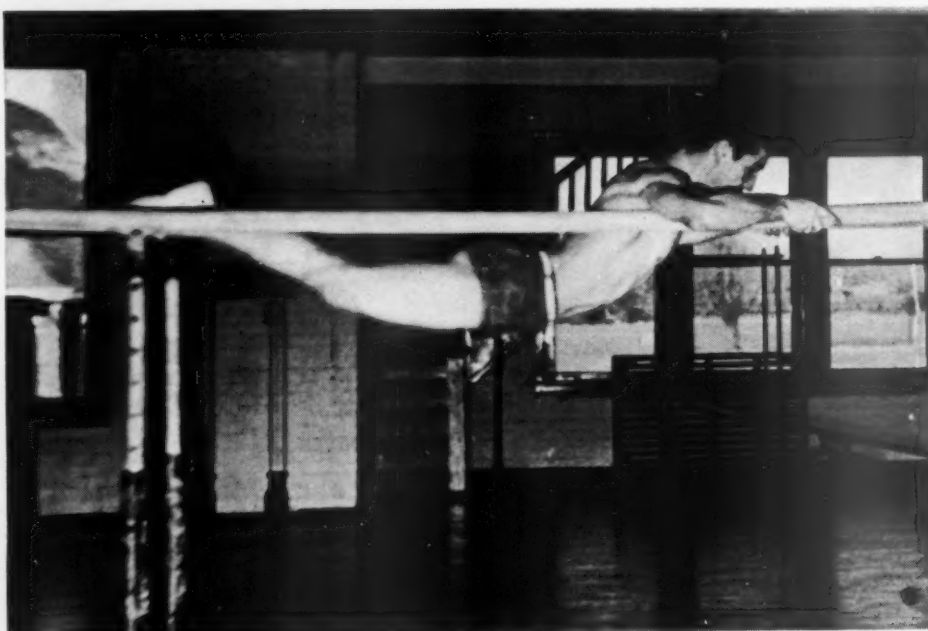


Illustration 4—The performer should keep his arms straight, his shoulders should not slouch, and he should swing from the shoulders.

isfying results. At times, the beginner's endeavor may seem hopeless but the ever-present challenge of progressively difficult stunts should motivate him to further achievement. The beginner may reach a plateau of learning (that is, he may "slump") during a period of his development. At this difficult stage, he may be inclined either to give up in disappointment or to persevere doggedly in the face of seeming great odds. He should make rapid strides toward becoming an accomplished gymnast if he perseveres.

A beginning gymnast may be stimulated to enthusiastic participation in the activity by: (1) The sincere co-operation of com-

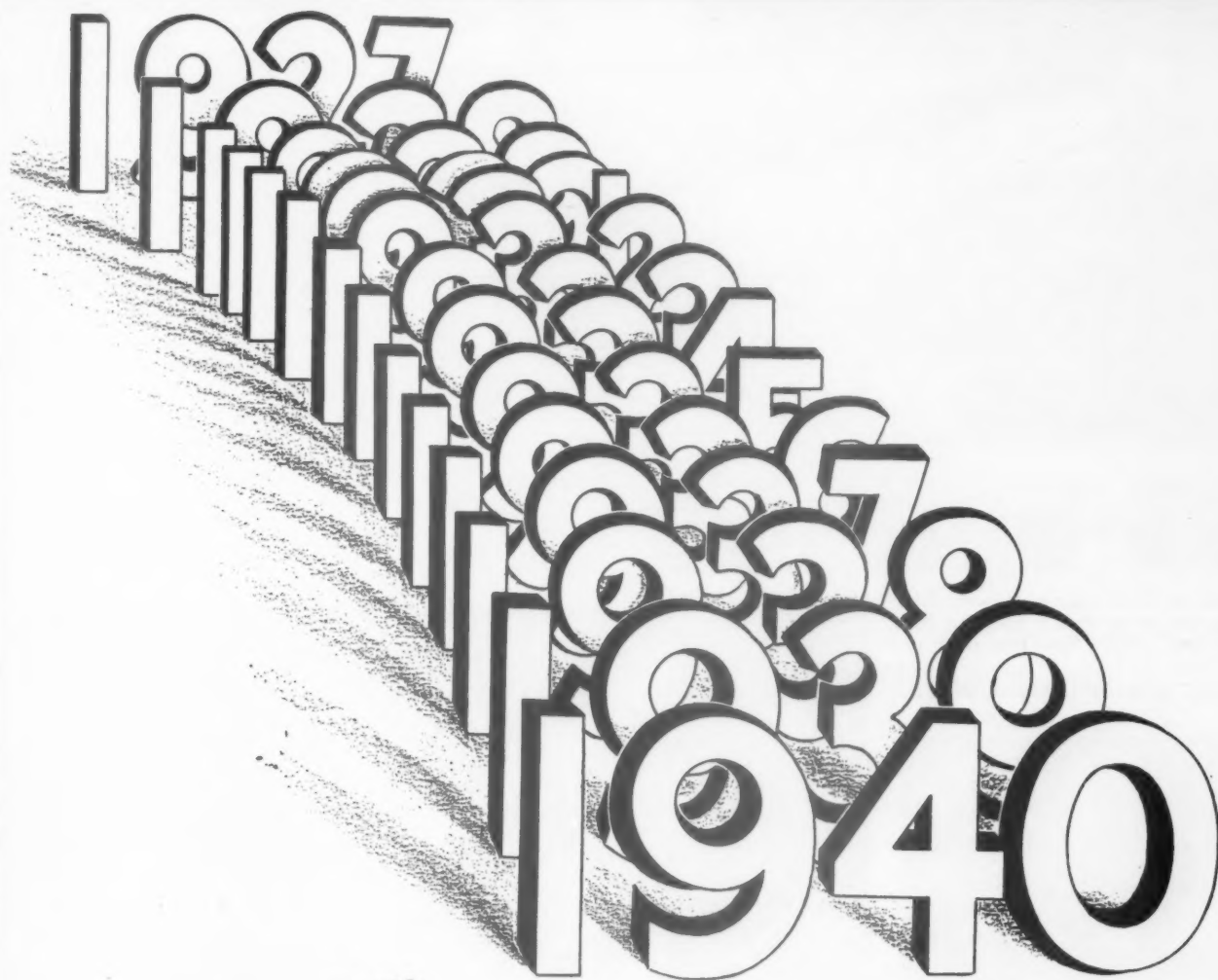
petent gymnastic teachers. (2) The use of safe, adequate facilities and proper equipment. (3) The feeling of prestige that accompanies the mastery of a stunt. (4) The presentation of motivating challenges or goals. (5) The desire of the student to stretch to the utmost limit of his capacity. (6) The freedom from injury. (All gymnastic students should be well versed in the art of spotting.)⁵ (7) The fosterage of courage and of initiative. (8) The correct guidance of the wise use of his time (permitting adequate time for play activities). (9) The inculcation of a "try-try again" spirit.

Minimum Essentials in Developing a Gymnast

1. Progressive skill.

a. The gymnast should develop pro-

⁵ Hartley D. Price, "The Art of Guarding or Spotting," *Journal of Health and Physical Education*, Vol. VIII, No. 3, March, 1937, pp. 151-155; 199.



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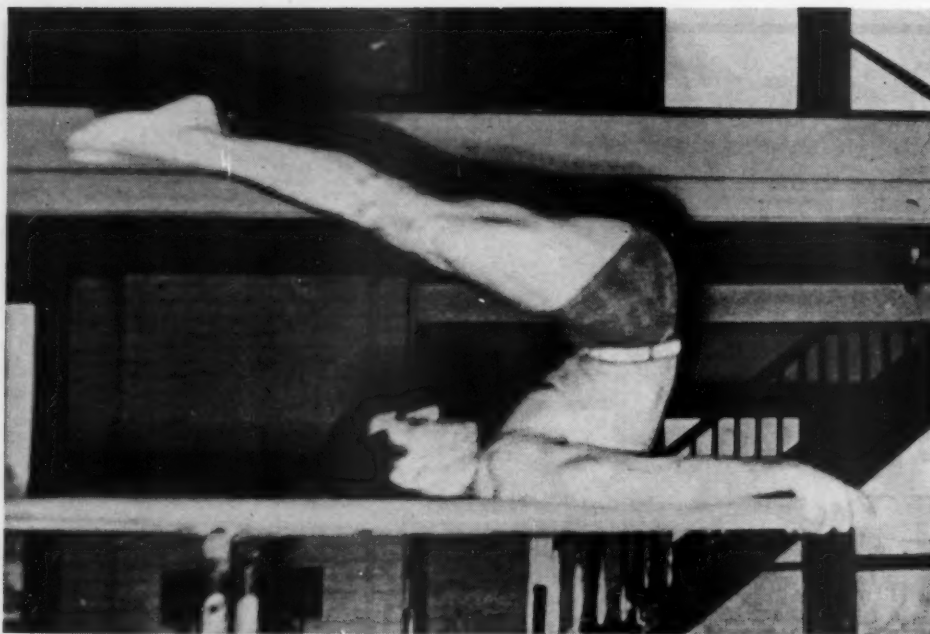


Illustration 5—In a stunt such as the kick upstart the performer should keep his hips above the bar. Note that the arms are straight.

Illustration 7 (Below)—Demonstrating the over grasp.

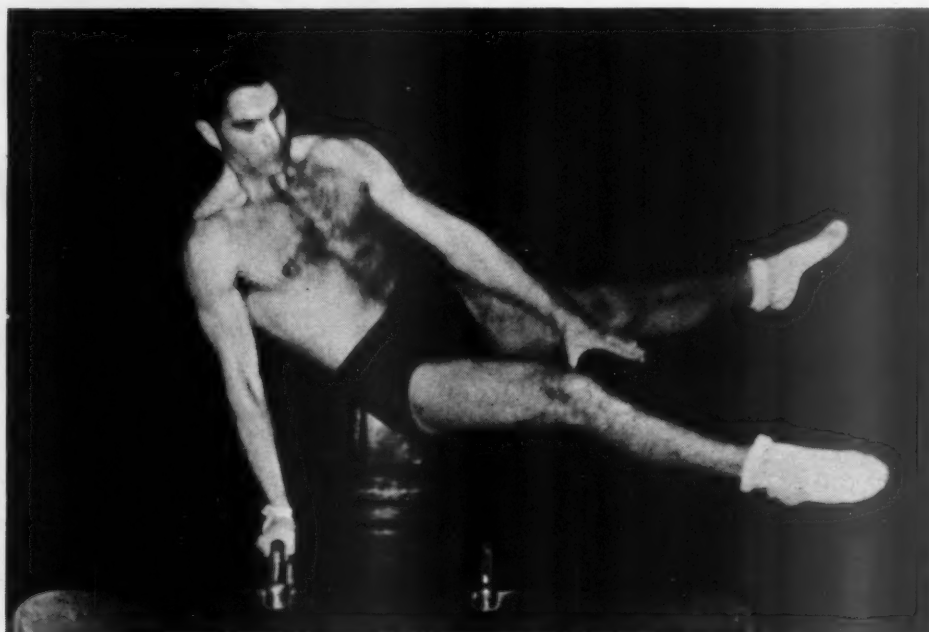


Illustration 6—On the side horse the performer should lean to change his balance readily from side to side. Note that the supporting arm is held straight.

- e. The individual should know that for best results, all-around competence is to be encouraged. The individual should be trained both in the hang and in the support positions.
- f. The individual should be aware that there is a fatigue limit to a workout.
- g. The individual should know how to take care of the hands, joints, muscles, and tendons, so that gymnastics may be beneficial to him. The use of "chalk" (magnesium carbonate) varies according to individual differences.
- h. The individual should understand that the organism requires proper warming up.
- i. The individual should know what constitutes a satisfactory costume for apparatus stunts. Heavy shoes,

gressive strength and skill.

2. Adequate knowledge.

- a. The gymnast should possess certain fundamental knowledge which should enable him to reach his goal.
- b. The individual should be aware of necessary safety measures.
- c. The individual should be well informed about the learning process.
 1. Plateaus (or slumps) of learning are to be expected. During this period, skills are being assimilated into the nervous system. Distributed short practices are better than concentrated long practices.
- d. The individual should be aware that progression of skills should be followed.

for example, provide an unnecessary hazard.

3. Proper Attitude.

- a. The individual should possess a desire to excel. This psychological qualification seems of greater importance than physiological requisites.
- b. The individual should want to do every stunt in good form.

4. Appreciation

- a. The individual should have full appreciation of the values of gymnastics.

Guides to the Teacher

1. The individual should be regarded from the psychological, physiological, and



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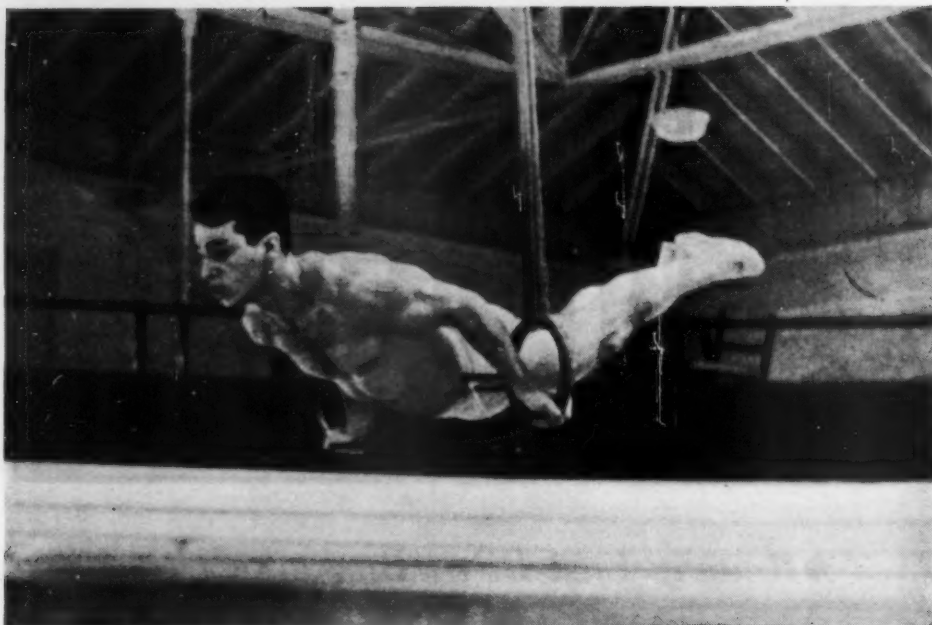


Illustration 8 (Above)—The rings are turned outward to obtain better leverage.

Illustration 9 (Center)—Swinging back lever.

Illustration 10 (Below)—The stoop vault. In all vaults the performer should strive to keep the arms straight, the head up, the back arched, the hips shoulder height, and the toes pointed.

social standpoints.

2. Effective integration of the developing individual should be the main purpose of the teacher.
3. The needs, capacity, and interests of each individual should be taken into consideration.
4. *Correct practice* should be the rule always. Practice alone is not sufficient. The individual should not attempt to learn new and complicated tricks when he is tired.
5. Teaching should be done in a positive way whenever or wherever possible. Rather than "Don't do this!" or "Don't do that!" say, "Try this!" or "Try that!" The negative should be used only when safety measures are involved.
6. Incentives are needed to maintain morale.
7. The teacher should try his utmost to develop social standards in the gymnasium. To accomplish this worthy end, he should superimpose standards upon the wants or desires of the developing individual.

The objectives may be effectively realized under competent leadership.

Beginning Stunts on Each Apparatus

The mastery of the handbalance on the floor may be regarded as a sound foundation of skill for all forms of apparatus.

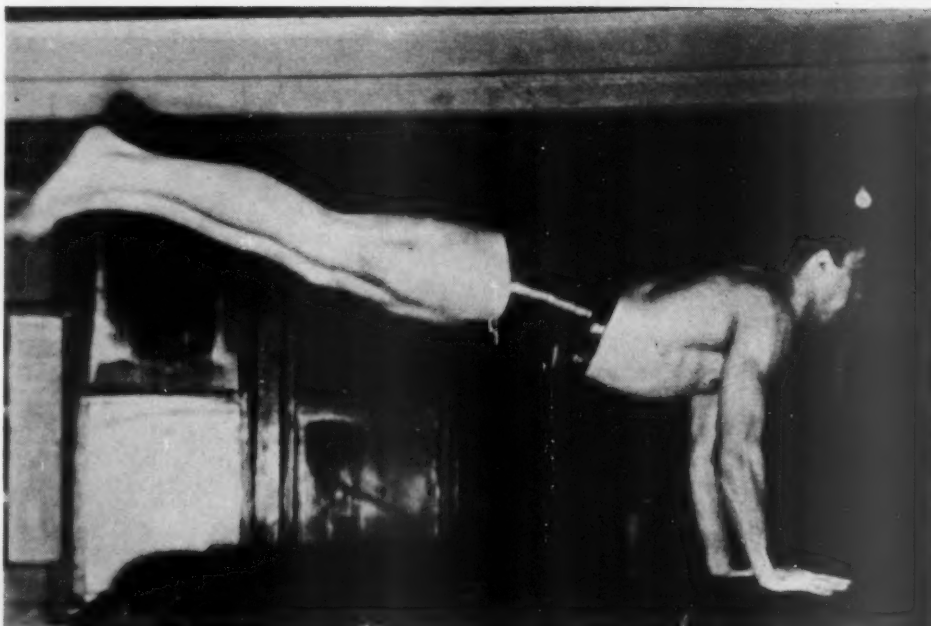
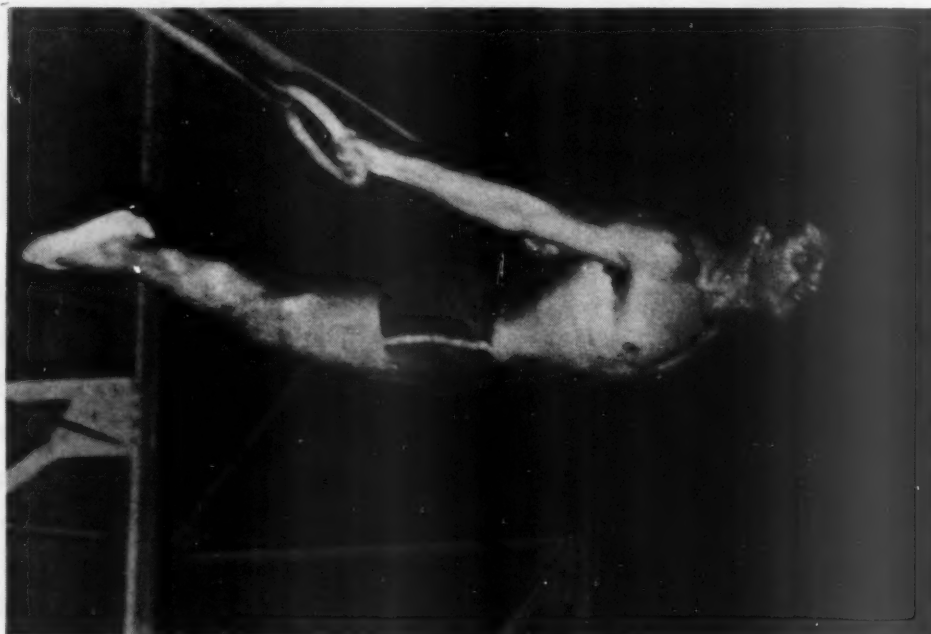
Correct grasps should be learned on the apparatus. A progression of gymnastic stunts should allow the development of

adequate strength which in turn should assure safety. The learning gymnast should master thoroughly both the hang and the support position. Tumbling is advisable because it tends to combine to good advantage strength with flexibility. The individual should be mechanically adapted to the activity if he is to become a competent gymnast.

An individual seriously interested in gymnastics should master the following tricks or moves in approximately six months.

Low Horizontal Bar and High Horizontal Bar. Upstart or Kip (Illustration 1). This stunt is fundamental on all pieces of apparatus for it permits the performer to gain a support position from a hanging position. In this stunt, it is important to emphasize the arch on the front of the swing. From this position, the performer is able to obtain a beat just as the hips are

(Continued on page 34)





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Wrestling in the Junior High School

By Richard K. Cole
Brown University

ATHLETIC teams are being formed in our junior high schools today in nearly every sport. The available athletic equipment in our modern schools is much better than in previous years. Practically all preparatory and junior high schools maintain gymnasiums and support an athletic program. Football, basketball, baseball, swimming, track, tennis, boxing, soccer and golf are forms of team competition that are offered to the students in general.

Only a few of these schools offer wrestling as an organized activity. Many schools, in fact most of them with a gymnasium, possess mats which might be used for wrestling purposes. The idea of sponsoring wrestling is a good one. Young boys love to grapple with each other as everyone knows. Why not teach them to do it scientifically? Besides the pleasure involved, the education of a new and scientific form of exercise is acquired.

Regarding the organization of a program of wrestling for junior high school boys, a few hints or ideas of how to accomplish the task would be beneficial. First of all the principal of the school must be sold on the idea. There is no doubt that wrestling develops physique, and mental alertness in all its participants. Sportsmanship, determination, love of exercise, and a desire for cleanliness are also acquired. A daily shower bath is a wonderful tonic for many boys especially for those who are not financially able to maintain the higher standard of living.

The equipment necessary for maintaining a class in wrestling is not great. Mats are naturally the greatest problem. However, if small tumbling mats are on hand, they may be tied or sewed together to make a greater activity area. Although in many schools, boys practice on mats without covers, it is not generally advised because mat burns result from contact with the rough canvas surface and the mats are difficult to keep clean. A mat cover should be employed if at all possible. A rubber mat cover is by far the best surface to use. However, it is rather expensive. Cloth covers are used extensively and may be brushed daily and washed periodically. As a last resort, an old rug makes a rather good wrestling surface and may be cleaned with a vacuum cleaner.

Individual equipment for the boys does not have to be elaborate. A pair of gym pants, swimming trunks or suit, and a pair

of light canvas shoes will suffice. If necessary, a boy can wrestle barefooted. A sweat shirt, old sweater or old shirt of any kind may be used. Clothes do not make the man.

The question of who will handle the coaching and sponsoring of junior high school wrestling should not be difficult. Anyone who has an athletic sense can do it. All schools of this type have one or two men who teach physical education or outdoor activities. In fact an instructor of an academic subject might organize a class in wrestling, if he were interested. These men may not know the first thing about the sport but they can learn. A text book on wrestling is the answer. Just as a book on mathematics, physics or chemistry contains the fundamentals of these sciences, so does a book on wrestling put forth wrestling fundamentals.

The rules of the game should be the first consideration of anyone teaching the



Illustration 1 shows that A (in black tights) has a grip with both hands on one of B's wrists. A's right arm is through B's crotch.

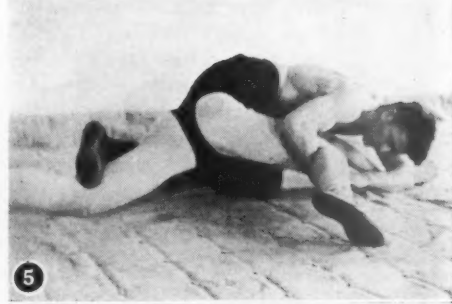
Illustration 2 shows that, from the preceding picture, A has lifted B to an upright position. Notice how B's head is doubled under to prevent bridging and also how well A is balanced.

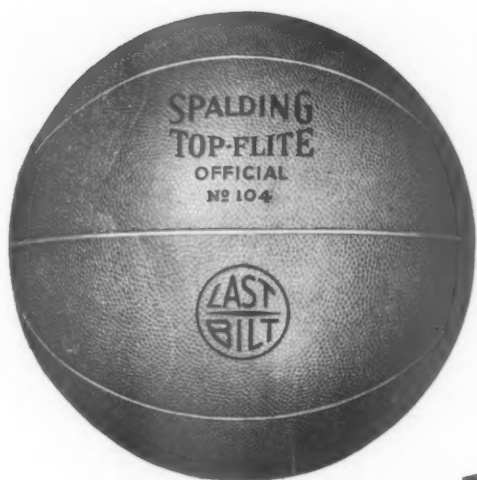
Illustration 3 shows that A has applied on B a hook scissors and has wrapped his arms around B's further leg.

Illustration 4 shows that A has turned B to his back and is spreading B's legs apart. When secured, this combination is very effective.

Illustration 5 shows that A has applied a bar hold and a hook scissors on the head of B.

Illustration 6 shows that A has forced B to his back and has changed his right arm from the bar hold to a crotch hold. A's left hand now controls B's left arm.





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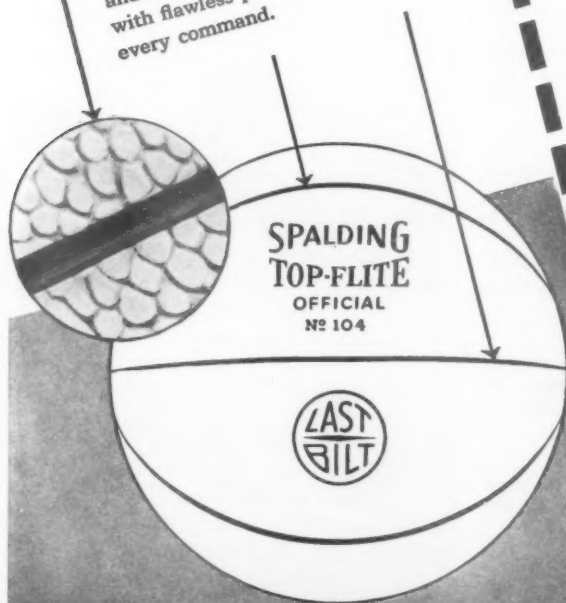
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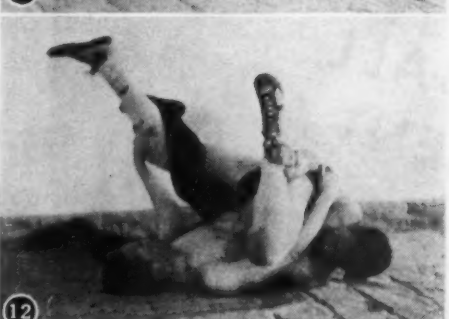
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sport to beginners. The rules and pictures of illegal holds are listed in the rule book which is issued once a year. Bare fundamentals and simple maneuvers should be the second lesson for boys starting to learn wrestling. As progress is made, matches may be held between contestants of the same weight and age. Interest will run high and the enthusiasm will increase as the boys learn more about wrestling. Inter-class matches will increase team competition and later on interschool meets should be arranged.

Thousands of boys take part in nearly every type of sport while in junior high school. Wrestling is one of the best types of exercise. Let us build it up. Let us attempt to make it attractive to all concerned and start our college and Olympic prospects out on the right track while they are young. The results will manifest themselves in a few short years.

Illustration 7 shows the start of a further arm and crotch hold. A reaches through and grasps B's right elbow with his left hand. A grasps B's crotch from behind with his right hand.

Illustration 8 shows that A has brought B to the mat and is keeping his weight on him. A may possibly secure a fall in this position.

Illustration 9 shows that, from the preceding picture, A has applied a reverse half nelson and crotch hold on B to secure a fall.

Illustration 10 shows that B has stepped over one of A's legs and hooked it. A is now at a disadvantage offensively.

Illustration 11 shows that, from the preceding picture, A has swung around and has grasped B's right leg in both of his hands. Notice the way A has his hands locked.

Illustration 12 shows that A has turned B to his back and is spreading him with the reverse leg split.

Illustration 13 shows the start of a double bar arm. A secures a half nelson with his right hand and pushes B's left elbow up with his own left hand.

Illustration 14 shows that A has slipped his right arm through over B's neck and has grasped his left arm with both hands.

Illustration 15 shows that, from the preceding picture, A has now pulled B to his back and pinned him to the mat.

Illustration 16 shows the start of a double arm lock across the front of the body. A reaches through to grasp B's further arm in both of his hands.

Illustration 17 shows that A has secured his double arm lock and brought B to the mat, note how A uses his weight on B.

Illustration 18 shows A applying a reverse half nelson and crotch hold on B. Notice how A has securely grasped B's arm.



Fundamentals of Foil Fencing

(Continued from page 15)

the teacher is not present to give this service, self-criticism and self-correction are the next best. Repetition leads to habituation and, of course, only the habituation of the correct movement is desirable. In as far as a fault can also be made a habit, nothing is more important to a beginner than constantly seeing and correcting movements so that perfection will result. Towards this end, the mirror renders an invaluable service. I strongly advise its use and am for this reason including a description of how to rig up a practice mirror and use it for practicing the first few steps in learning to fence.

Take a piece of rubber kneeling pad, glue it to a full length mirror at the height of the high-line target when in the on-guard position. This will be suitable for the practice of the lunge which, as has been pointed out previously, is the first fundamental to be mastered. Too much time cannot be spent on it, for a good stance in any sport is most important, and in fencing doubly so. Perfect balance means ability to move quickly in all directions. Correct body position means less to protect, therefore, defensive movements can be made with greater speed and result in a speedier counter attack. All are points of vital importance. If more of our young men and women would realize these points of advantage and take time to be patient enough to learn them, the quality of their game would be far better and the result more gratifying.

Illustration 25 shows a full length mirror with the student in the on-guard position. Note the chalk lines on the floor. Their purpose is to guide the student in keeping the following important points in mind.

The right angle position of the feet at the proper distance apart. The illustration shows the young man in a well-balanced position, the knees and the feet at right angles so that the forward movement (lunge) will be along a straight line. The importance of this lies in the fact that if the foot goes out of line (usually inward) but a small distance, the point of the weapon, out from the body some fifty-four or more inches, will be far off the target unless compensation is made. Such compensation takes time and it is doubtful whether or not the opponent's target would be hit. To hit quickly, calls for accurate direction without compensatory movements. Illustration 26 shows the extension of the weapon arm and the curling up of the toe in preparation for the lunge. Illustration 27 shows the lunge with the foil point on the rubber target. Illustration 28 shows the same view as Illustration 27 in the mirror. The student has thus seen himself at all times and is able



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through critical observation to guide and correct himself.

Now for the beginner this is done without the weapon as described previously in Exercise 7. I advise that the weapon not be used until a perfect body movement is mastered with all the attention to the legs, torso, arms and head at all stages of the lunge. Only when a good lunge of constant distance and a habitual return to the normal on-guard is mastered with the head relaxed over the shoulder and not bent to the side, is it advisable to go to the weapon.

Any youngster can wield a weapon and produce movements, but only a well-trained fencer can engage in a clean, clear conversation of the blades.

In concluding, it is fitting to sound a warning that there is no speedy or royal road to success. It comes gradually as a result of careful, intelligent, and persistent practice. A warning not to put the trim on before the structure is completely and solidly built is also in place. The impatience to go forth into competition should be definitely curbed until such time as the mechanical technique are habituated and come unconsciously, so that all thought can be given to the competitive phase without sacrificing mechanical finesse and accuracy. Take your time, be patient, be most self-critical, and do not be satisfied with anything short of perfection, and the final result will be a weapon play that you will enjoy and remain enthusiastic about all your life. You may lose some of the trim as the years go on, but the structure will stand up in the face of time.

Do You Want to Be a Successful Gymnast?

(Continued from page 28)

about to start back on the return swing. The performer then brings his insteps to the bar. He then kicks up, out and down in a continuous motion as he presses down with his arms straight. It is important that he does not bend the arms at the elbows. Chins; knee circles; hip circles—forward and backward; free hip circle (Illustration 2); knee swing-up; uprise; hip swing-up; back kip; seat rise; giant swing; short under swing dismount. The learner should be warned *not* to dismount on the front end of the swing when he is fully extended. He should dismount at the back end of the swing. On the front end of the swing he should use the short underswing. (Illustration 3).

Low Parallel Bars. Handbalance.

High Parallel Bars. Learning to swing from the shoulders instead of from the hips. This is important from the support as well as the upper arm position (Illustration 4). Dips; uprises; upstarts or kips. Hips above the bar on kick upstart (Illustration 5); hollow-back rolls or giant rolls (Illustration 4); shoulder balance; handbalance.

Side Horse. Vaults should be practiced until the shoulder girdle of the individual is strong enough to support him properly. Leg back and forth (Illustration 6); feints; double rear vault dismount; leg under (four kinds); scissors.

Rings. Learning to use grasps. Illustration 7 shows the over-grasp and Illustration 8 shows how the rings are turned outward to obtain better leverage. Swing by pumping on back; swing by using kip pump; swing by using running pump; up-rises; kips and forward rolls; dislocators and inlocators; levers (Illustrations 8 and 9). The swinging back lever (Illustration 9) is a very difficult stunt. The performer should learn to increase his swing with every move. His routine should be free of all jerks.

Long Horse. Straddle vault, single and double tap; squat vault, single and double tap; stoop vault (Illustration 10).

There is an A.A.U. rule regarding the height of the long horse on all vaults. However, the height of the long horse should be adjusted to the height and the ability of the learner.

Tumbling. Elementary balances and springs.

The joy of accomplishment should be the lot of the student who fully realizes that perseverance, correct practice, and the desire to excel are the essentials that are needed by an expert gymnast.

The teacher may keep the following hints in mind in the development of gymnasts. (1) Goals and challenges should stimulate the individual to develop himself to full capacity. (2) Make stunt charts. (3) Set standards of achievement. (4) Give recognition to a performer who has just mastered a new trick. (5) Hold shows and performance days. (6) Participation in an activity such as Gymkana^a enables the gymnast to avoid staleness. (7) Combined workouts and performances with other schools should afford a friendly spirit of competition, and should prove to be an excellent incentive to greater endeavor. (8) Promote a gym captain's club or a Gymnastica Fraternity. (9) Promote a school championship. (10) Promote interschool competition. (11) Sponsor a district championship. (12) Stress an individual's improvement. (13) Display pictures of gymnastics prominently. (14) Take pictures of the most promising gymnasts and display them. (15) Emphasize the point of gymnasts helping each other. (16) Favorable publicity aids greatly in the promotion of every sport.

The author of this series of articles gratefully acknowledges the assistance of Paul Fina, Tom Weir, and other members of the University of Illinois Gymkana Troupe. Appreciation is also given to Marguerite Mitchell for taking the photographs.

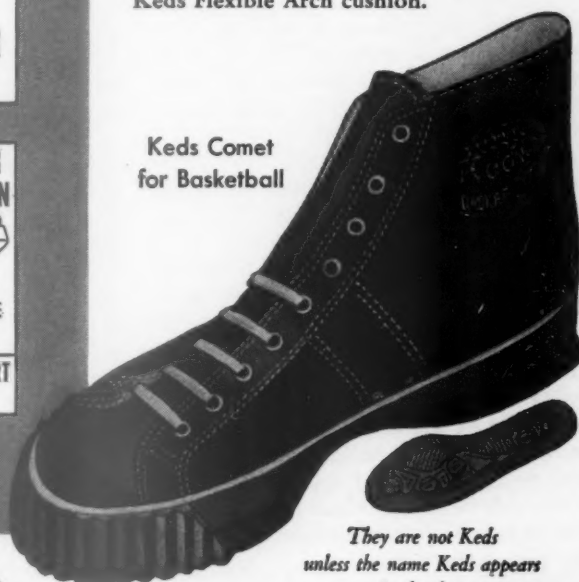
^a Gymkana is a coeducational, recreational activity at the University of Illinois which stresses excellence in performance and integrates all forms of artistic and creative endeavor.

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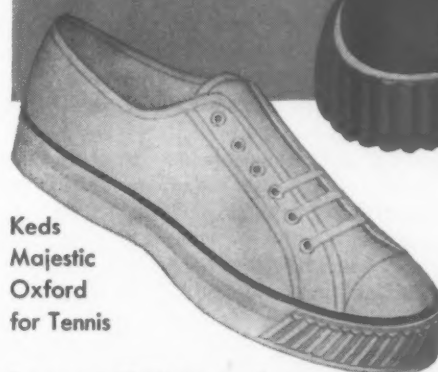


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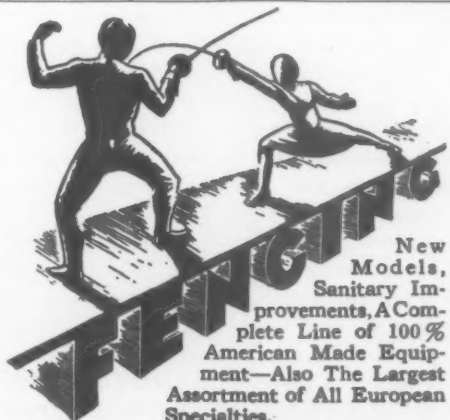
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Passing Judgment, a Fundamental

By Robert G. Dell
High School, Bronson, Florida

THERE are very few successful basketball teams which do not subscribe, in some measure, to the possession-of-the-ball theory. Regardless of their style of play, be it fast, slow, or varied, they do not aim to win games by throwing the ball away. Thus, possession of the ball is undoubtedly the leading tactical fundamental of the game. Upon closer examination it will be found to rest almost entirely on two discriminative phases of offense, i.e., when not to pass and when to shoot.

While it is beyond the scope of this article to consider the when-to-shoot aspect of offensive basketball, it is fitting to remark that the when-not-to-pass phase is somewhat more important. This may be ascribed to the fact that there are about four times as many passes as there are shots in the average game, each one involving a possible loss of the ball. Furthermore, proper passing means increased effectiveness in shooting, while the converse does not hold true.

One of the primary tasks of the coach, in building up an effective offense, is to train each player thoroughly in the execution of an adequate repertory of passes. Thereupon he must see that this passing ability is supplemented by appropriate deception as an aid in getting the ball past an opposing guard or through a guarded area to the designated receiver. This deception may be bodily, visual or ball-manipulative or, as is often the case, some combination of the three.

It is at this stage in the development of the players that the third and final requirement of effective passing must be taken up. It might best be referred to as passing judgment. This psychological fundamental involves the almost instantaneous decision of a player to make or to withhold a pass, depending on the existing situation. For practical purposes it may be considered as an ingrained knowledge on the part of the player when not to pass.

The coach's first step, in developing this passing judgment in his players, is to sell the players on the importance of keeping possession of the ball. He must prove to them by sound reasoning that an adherence to this principle increases the number of good shots at the basket. Furthermore, they must appreciate the fact that to maintain the offense decreases the defensive burden. The mental set of the player must be one which makes him invariably avoid the execution of any pass in which the element of chance is not reduced to a minimum. He passes the ball only when he is positive that he can get it safely to a teammate and that the teammate will be able to handle it. In

addition, the execution of the pass must be of some material advantage in furthering the offensive plan. Otherwise, it would be a needless risk and a waste of energy to make the pass.

The next stage in the player's development involves a clear understanding of the particular pattern of the offense to be used. Every probable passing situation must be clearly pictured by the coach and stressed in the order of its relative importance. For example, practically all offensive maneuvers are expected to culminate in a player getting open for a pass in the vicinity of the basket. The passer must be continually alert for such an occurrence and ready to get a pass off to the open man. The maneuvering leading up to the scoring attempt also demands more or less passing and a pass at the wrong time or to the wrong man may ruin an otherwise well-executed scoring thrust. Moreover, if there are no prospects of a safe continuation of the phase of the offense under way, the passer must not hesitate to pass the ball outside to a player in a safety position who may then renew the attack. Finally, if the player with the ball is caught in a mass of players or "two-timed," he must not make a wild attempt to pass. A low dribble out to a safer area is best. The same procedure would apply to a player with the ball stranded in the free-throw area with no receiver available. A smart use of the dribble rather than a hope pass is the desired course of action in these situations.

The next consideration in the development of passing judgment is the part played by the vision of the player. According to the psychologists, the passer who scans his front court with a series of darting eye movements is using his visual apparatus in a very inefficient manner. Probably, the best procedure for the passer to follow is to gaze in the general direction of the basket, taking in the remainder of the offensive area by means of his peripheral vision. Thus, the player is seeing but not looking at his possible receivers. The eyes are shifted away from the original direction only for the purpose of executing an eye-feint for deceptive purposes. Of course, the player must break the above rule if forced to pivot to protect the ball, but the same principle of gazing straight ahead and making full use of the peripheral vision still applies to any passing done from the position after the pivot. The importance of the range and acuity of a player's peripheral vision cannot be overestimated. Fortunately, these qualities can be improved and a fertile field for the progressive coach lies in de-

veloping drills which will enhance this visual skill.

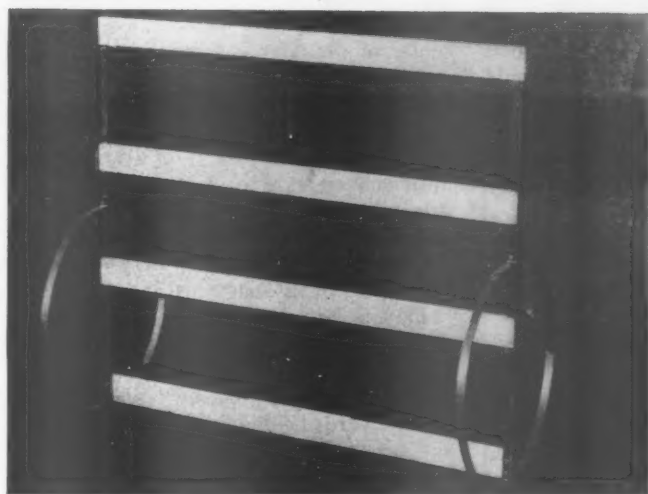
The final step in the player's acquisition of passing judgment involves the ability of the player to differentiate almost instantly between a real opening and a pseudo-opening. This decision, to pass or not to pass, is based on a split second survey of the game situation with respect to the relative positions of the passer, the receiver, the defensive men and the rates of movement of all concerned. Such elements as the length of the pass, the angle of approach of the receiver and the distance of the defensive player from the receiver all contribute to the passer's problem. Add to this the judgment of varying rates of speed of the players involved and it is easy to understand why a finished passer is such a "rara avis."

While it is an aid to the passer to have the player, who is cutting, call for a pass, the coach must place the entire responsibility for making the pass upon the passer. Undoubtedly, the passer is in the best possible position to discern an opening while the cutter is in probably the poorest location to do so. A player of the domineering type may ruin a potentially good passer by insisting continually that he is free of his guard every time he breaks for a pass. The coach must act firmly in this matter by giving the players a clear understanding of why the passer must do the deciding and by coming to the passer's aid immediately when any such events of a controversial nature occur. Prompt and adequate attention to this situation is necessary to avoid an inhibiting influence on the passer and to eliminate a very common cause of dissension among the players.

This passing judgment is best developed by a considerable amount of drill, simulating game conditions, with every possible passing situation taken up at length. The coach must not hesitate to give timely, constructive criticism when necessary. Scrimmages should be halted when a passer errs, and the game situation recreated with the proper course of action emphasized to the players. A record of the bad passes made in actual games should be kept and these mistakes discussed with the players on the day following the game. Under such a procedure as outlined above, the coach will find that in a short time the boys will be recognizing their errors and suggesting the correct moves almost as rapidly as he can do it. It is then, and only then, that progressive improvement can be expected.

Perhaps this submerged fundamental, passing judgment, is one of the real secrets of winning basketball.

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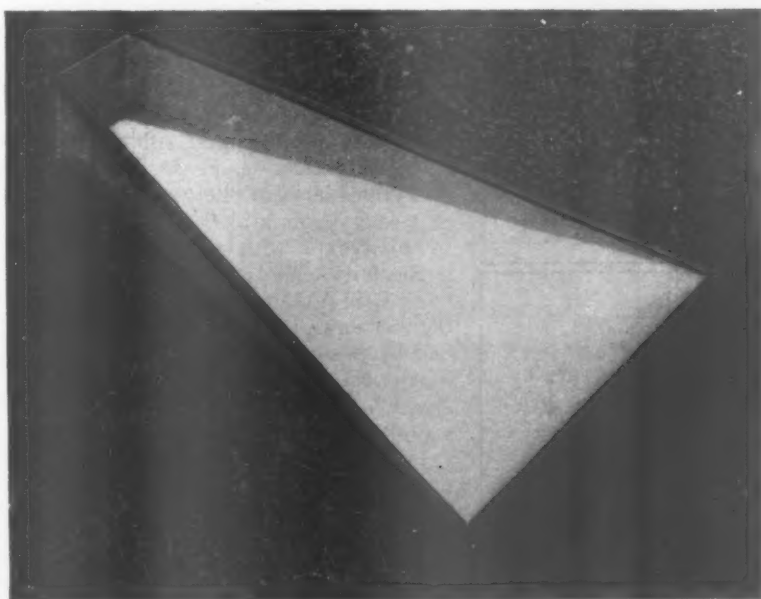
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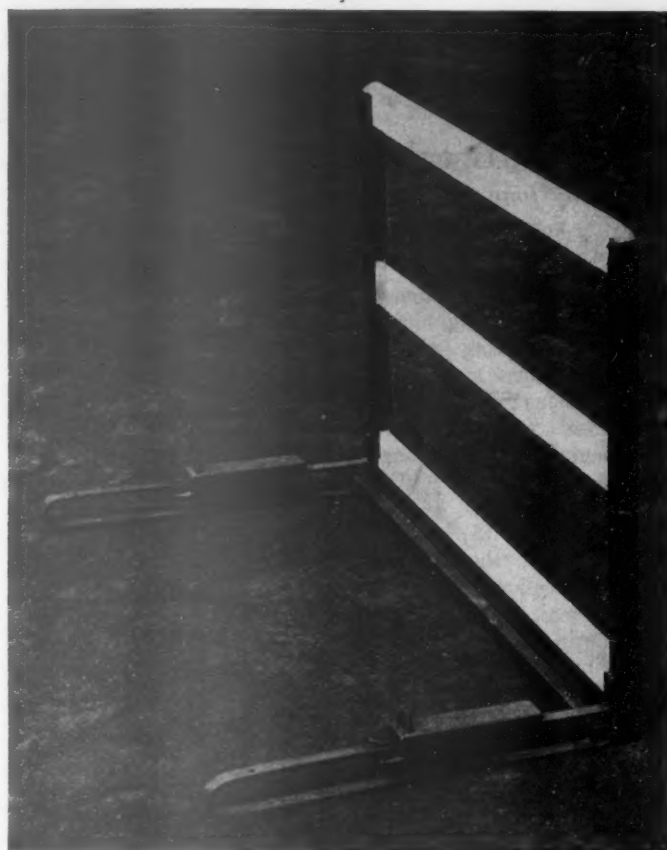
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Additional Suggestions From Champion Basketball Coaches

(Continued from page 9)

toward the basket, receiving a pass from X4. X5 remains behind the defensive man as shown in the diagram.

The Fast-Break Offense

By John J. Cavanaugh

Fort Hill High School
Cumberland, Maryland

THE fast-break offense to be successful, in my opinion, must include the following points in such a way that advantages must be taken quickly and situations recognized the moment that they arise: (1) good condition physically and mentally; (2) handling of the ball as a passer and receiver; (3) recognition of scoring situations; (4) recognition of natural screens; (5) knowing the value of the statement, "they can't score while you are in possession of the ball."

Fast-break offense means that boys must be in good physical condition. This is obtained if the squad is given setting up exercises each day to help the ankles, arms and wrists. Then we jog up and down our floor a couple of times. Incidentally, our floor is quite spacious, 100' by 75'. After the jogging, wind sprints are taken, which consist of many starts and stops. Next, instead of hesitating on our stops, we travel straight backwards. We then use a quick dash, stop and cross-over leg movement. On our next dash, we pivot when we stop. Our last dashes are forward on one whistle and a quick return dash on the next. This is done several times.

Circles are formed with a player in the center holding one ball and a member of the circle holding the other. The circle groups must always return the ball to the center man. The latter may pass in any direction to keep the boys on their toes and expecting the ball at all times. Other drills are used for practice in catching the ball and passing.

Shooting practices are begun by the use of passing drills, as above for working the ball into the basket. The ball is to be kept moving, with the men also on the go. Any time they get that half step on their opponent, they cut for the basket. Team mates must pull over to avoid an interception or else work a defense man by moving quickly to block out another defensive man. This situation must be recognized at once by the man expecting to score.

One guard must remain back as a defense man, to whom the player may throw the ball instead of shooting it to get rid of it. Many times the offense and defense get on one side of the court; the deep man must observe this and break toward the basket. The ball is passed to him. The second man away from the basket then

breaks in case the former defensive man has been picked up by a switch. This puts two on one. The place left vacant in the

center of the floor is taken by the player nearest that spot when the former made his fast break.

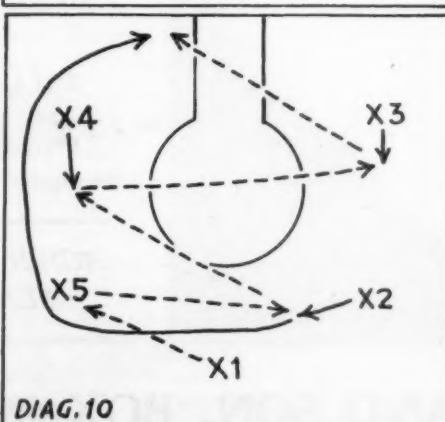
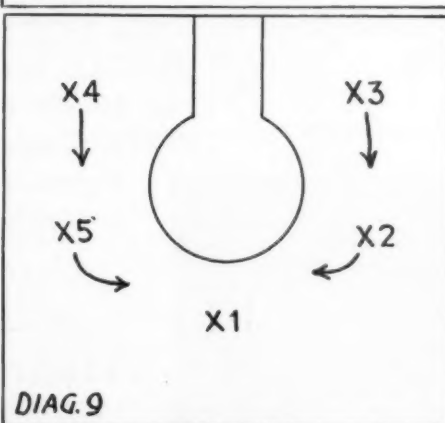
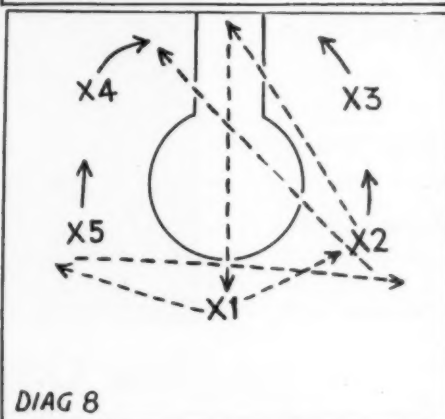
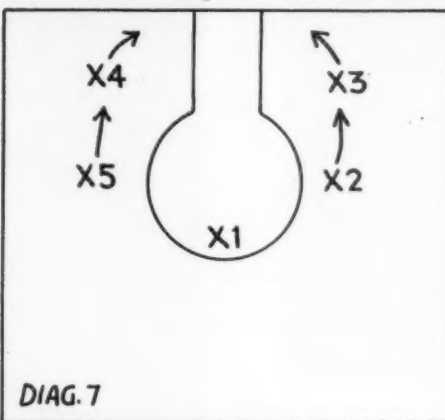
Keep yourself and the ball moving; make your passes sure; and do not shoot until you are sure in your own mind that it is going to count two points.

Two drills that we practice every day to move the ball and keep players on the go are shown in Diagrams 7, 8, 9 and 10.

Players are stationed in positions as shown in Diagram 7. Player 4 has the ball, players 2 and 3 go toward the basket from the right. Two is always about three or four yards behind 3. Four goes toward the basket from the left, followed by 5. As they make the circle, Diagram 8 shows approximately how the ball travels. The players are kept moving at all times.

The second drill, shown in Diagrams 9 and 10, is done the same way except the players go the opposite way.

These drills teach a pick-off. As a player goes by the basket, he picks off his defensive man so that the incoming team mate on the opposite side sees his chance to dart around him.



Team Play Versus Individual Play

By J. Roy Cooper

Calhoun-Clemson High School
Clemson, South Carolina

THE reason for selecting this subject is that there are many teams that could win far more games than they do, but for the fact that the stars work as individuals rather than as a unit of five men. It seems fitting that every coach should impress upon his players the importance of working together and see that his men do that.

Team play is one of the fundamental necessities in any contest, athletic or not, where more than one person is competing as a unit. One of the great experiences that comes from athletics is that we learn to co-operate with others. Basketball particularly calls for co-operation. First of all a TEAM does not try to dribble all the way down the court, but advances the ball by passing. Short passes and quick breaks will mean more to a team than only one excellent player that can shoot from a position, anywhere on the floor.

In basketball as in football, deception plays a great part and can be used effectively where there is team play. One who watches the World's Champion Celtics is thrilled with the way those players use deception through working as a unit, yet any player on their team could be an individual star.

Team play enables a group to use set

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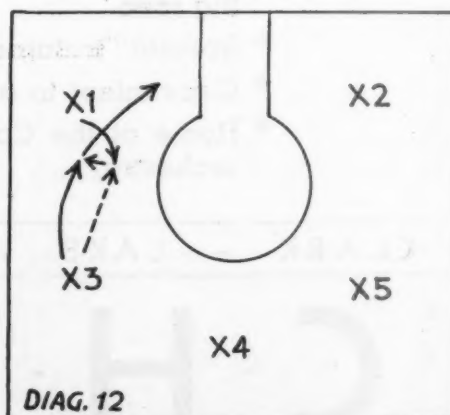
C • H • I • C • A • G • O

The most disastrous thing that happens to a team where there is an individualist is that the morale of the team is not very

If sports have any lasting value, that value comes in helping those who participate to fit into life situations. Life itself is a game in which we all play, some play well, some play poorly, and co-operation with others in that game is absolutely essential.

I will discuss briefly a few of the in-

Execution: Bounce the ball near the opponent's feet. Impetus and power are applied to the ball from behind and not from on top of the ball. The pass is made from a crouched, alert position. Pass the ball so that it will be received below the player's waist. Pass with a tonic snap



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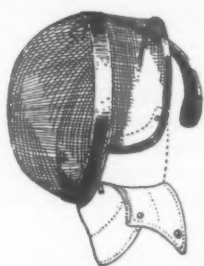
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Hook Pass

The hook pass is used off the backboard, when the guard has other passes stopped, when he is crowded to the side-line or corner. And it is used to pass over the front line defense. It is a good long type of pass.

Execution: Take off by jumping off the left foot as the right foot swings around. The passer should light on his right foot. The arm should be kept straight until the release of the ball, when it is slightly bent. Turn the wrist and fingers down at the release to prevent the ball from going straight up in the air.

Catching the Ball

The more confident an individual becomes that he will not fumble, the greater will be his perfection in handling the ball as the season progresses.

Execution: Keep your eyes on the ball until you have possession of it. The hands, shoulders and arms should be relaxed with the fingers well cupped. The fingers should be pointed up or down depending on the height of the pass. The arms should reach out at full length and the fingers should pluck the ball out of the air and guide it back to the position desired. The natural give of the hands after contact should be the preparatory motion for the next pass. If the pass comes to one side of the receiver, the hand on that side should be back of the ball. Always meet the ball and try to regain balance before passing.

Basket Shooting

Shooting baskets along with dribbling are the two most spectacular features of basketball playing. To a large extent, shooting is a gift, but constant, serious practice will improve the player's skill to some extent.

Suggestions for improving the player's basket-shooting skill are: (1) Relax. (2) Take your time, get set for each shot. (3) Try as hard for each basket in practice as in a game. (4) Use a definite shot each time; do not take hope shots. (5) Take plenty of time when not rushed. (6) Get good balance before every shot. (7) Follow every shot.

The Push or Chest Shot

The push or chest shot is most commonly used because it is harder to block and is very deceptive.

Execution: The ball is held almost directly at its sides, thus it may be guided more easily. Some players have their hands too far back. The ball must not touch the palms of the hands. The finger-

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One-Hand Dribble-in Shots

A high percentage of this type of shot should be made. Good form is vitally necessary for proper execution.

Execution: The ball must be picked up on the last step before the jump to the basket. Too many players make a broad instead of a high jump out of this leap. When coming in from the side, always bank the shot; when coming in from the front merely drop it over the front edge of the rim. The take-off should be six or eight feet out. The ball should be released at the highest point of the jump and, if banked, should be laid very easily against the backboard, with no excessive English under the basket. The ball should be placed on the tips of the fingers of one hand, and the take-off should be on the left foot, if the player is right-handed.

The Hook Shot

The hook shot is exactly the same as the pass of the same name. It is used as the player goes away from the basket or an opponent. There is no defense for it, but on the other hand the player shooting is in no position to follow up the shot.

Execution: Protect the ball with the body. Move away from the basket. Use extra English. Jump into the air on the take-off to shoot over the opponent.

Free Throwing

Although a free throw is an easy shot for the basket, the strain of the game and tenseness of the situation work against the player.

To perfect his shots the player should: (1) Be relaxed. (2) Have confidence in his ability to shoot. (3) Always use the same delivery and stance. (4) Take his time. (5) Practice seriously and faithfully every day.

The underhand method of free throwing is most commonly used.

Execution: In the underhand type of shot, take a comfortable stance. The ball is held, not gripped with the fingers and thumbs, (the palms of the hands are not used). The ball is held on a line with the waist. The eyes are fixed on the front rim

of the basket and kept there until the throw is made. The throw is begun by the player bending his knees and lowering the ball until he feels in an easy position to make the shot. The upward motion, or actual shooting is begun as the arms are brought upward in a natural, easy swing. The ball is released when the hands are about on a level with the chin. Continue with a free, easy follow-through. The ball should drop just over the front rim of the basket.

Dribbling

Every boy should practice faithfully on dribbling, for this skill develops better ball-handling and fits into any offense. Dribbling is used by guards to get away from the basket after recovering the ball and to bring the ball down the court to a set defense. It is used by forwards to keep from traveling after they receive a pass while in motion with no immediate team mate open to receive the ball. It is used by all players to drive for the basket with a clear court ahead.

Execution: In dribbling the fingers are spread, the hands cupped. The ball is held with the fingers only and is tapped at a sharp angle away from the player. The ball is kept as low as possible and is allowed to come higher on the last bounce if the player is attempting a shot. The player's head should be up and his eyes straight ahead.

Stopping

All players on a team, especially the dribbler, must be able to stop quickly. It is almost impossible to cover well-executed stops effectively. The two stops most widely used are the running-stride stop and the jump stop.

Execution: In the running-stride stop, which is used to aid the player in losing the guard for a quick shot or pass, (1) make a sudden stop in stride; (2) keep the weight low; (3) slap the forward foot hard on the floor with all the traction possible; (4) do not allow an opponent to anticipate the play.

In the jump stop, which is not as natural as the stride stop and is more injurious to the legs, the player should (1) take off with both feet; (2) stop suddenly with the feet spread and knees bent; (3) have maximum traction with the feet straight; (4) not allow his opponent to anticipate the play.

Pivots and Turns

The pivot and turn are very different in execution, but are sometimes confused. They are frequently called rear pivots and front turns. Pivots as a rule are used when a player approaches a defensive man between the player and the basket, while the front turn is used when an offensive

player wishes to elude a defensive man behind him.

Execution: In the pivot; (1) A running-stride stop is used most. (2) The player stops a few feet from the guard, allowing for the guard's approach. (3) Transfer the weight to the pivot foot (back foot). (4) Use the fast pivot whirl with a long stride. (5) The body should be crouched low for good balance. (6) The head and eyes should be up, looking for a receiver. (7) Use a long side step to carry the body away from the guard. (8) The arms should not be cramped close to the body, but in good position for passing.

In the front turn; (1) Use a running-stride stop with the foot advanced next to the guard. (2) The traveling foot should describe an arc of 90°. (3) After the turn, the body should face the opposite direction with the body crouched low, thus insuring good balance. (4) The turn should be made mostly toward the sidelines, due to the guard position. (5) The pivoter should protect the ball with his back toward the guard. (6) The player should be alert for a back pass or block. (7) He should not allow the guard to anticipate the play.

Change of Direction

This skill is a very necessary and effective form of footwork. It is used with or without the ball and enables the player to get open for passes or free the dribbler from the guard.

Execution (to the left): (1) The player should start around the guard to the right, stopping on the right foot. (2) He should quickly push off the right foot to the left, accompanied by a shoulder feint. (3) He must maintain good body balance. (4) He must conceal his intention. (5) He should make his movements very positive. (6) He should use zig-zag movements effectively, not run in circles.

Change of Pace

The ability to change his pace quickly makes a player difficult to guard and often is effective in losing guards.

Execution: (1) The player should run slowly while endeavoring to pull out his guard. (2) He should run fast to meet the ball when an opening occurs. (3) He should mix his speeds according to the situation. (4) He should mix his speeds while dribbling.

Swimming News

John Miller, Editor of Intercollegiate Swimming Guide

If you missed the A. A. U. Outdoor Championships at Detroit, you sure missed sumpin'. With over forty college stars entered, it was more of an inter-collegiate affair than an A. A. U. meet.

Ralph Flanagan and Adolph Kiefer of University of Texas, Al Patnik, and Earl Clark of Ohio State were among those who came out of the three-day contest unbeaten. The big upset was the downfall of record holder Peter Fick in the 100 meters. Although Fick finished fifth this time, we who watched Pete represent the United States for many years in Japan, Hungary, Germany, and South America, take our hats off to a great trouper and a staunch competitor.

* * * *

New names you are sure to see in the headlines this season: Howie Johnson, Yale's sprinter; Jimmy Welsh, and Jim Skinner, U. of M. yearlings; Paul Herron at Stanford, Dick Schaper of Brown, Chic Acosta of U. of Florida, and Ed Parke, Princeton's all 'round swimmer. Three secondary school lads worth watching—Ben Haynes, Fremont, O., Otto Jaretz, Lane Tech., and Phil Carson, Mercersburg. Now send me your predictions.

* * * *

Coach Mike Peppe, the littlest "big" man at Ohio State returned from Ecuador on October 10th after touring with five A. A. U. swimmers who competed for the U. S. against the leading swimmers of South America. Mike reports a new interest in swimming throughout the South American countries. "Give them a few more years," he says, "and the records will start tumbling." Others whom we greeted at the gang plank were Hirose, Nakama, Kiefer, Patnik, and Tanaka. There were enough sombreros, castanets, tom-toms, knives, serapés, and prizes in the group to start a first-rate bingo party.

* * * *

The 1940 Intercollegiate Swimming Guide appeared on August 1 and the shock was so great as to keep many from buying it. Now, we are happy to say, the sales are greatly improved and we thank all you people who sent in so many nice compliments about the Guide. Won't somebody please say something negative? The Swimming Guide can't be that good.

* * * *

Notes of interest to swimming coaches should be addressed to John M. Miller, Editor, Intercollegiate Swimming Guide, Mercersburg, Pa.

A Basketball Clinic

Because of the large number of illustrations appearing in this issue and several articles definitely scheduled to appear, the replies to the questions printed in the December issue were omitted. These replies will be printed in the February issue. The Coaches Clinic Column is open to all readers of the Athletic Journal. You are invited to send questions as well as lend your assistance to your colleagues by answering the questions that appear from time to time in the Coaches Clinic Column.

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INDEX TO ADVERTISERS

| | Page |
|--|--------------------|
| Castello Fencing Equipment Co. . . | 41 |
| Coopler Coaching Service | 41 |
| Denver Chemical Mfg. Co., The . . . | 34 |
| Dolge Co., The C. B. | 41 |
| Goldsmith Sons, Inc., P. | 4-5 |
| Greco Fencing Equipment Co. . . . | 35 |
| Hanna Manufacturing Co. | 25 |
| Hillerich & Bradsby Co. | 21 |
| Hillman & Son, Harry | 37 |
| Huntington Laboratories, Inc., The | Inside Front Cover |
| Ivory System | Back Cover |
| Knox Gelatine Laboratories | 3 |
| Lambert's <i>Practical Basketball</i> . . | 44 |
| Medart Mfg. Co., Fred | 43 |
| National Sports Equipment Co. . . | 43 |
| Petersen & Co. | 41 |
| Rawlings Mfg. Co. | 1 |
| Reach, Wright & Ditson, A. J. . . . | 27 |
| Riddell, Inc., John T. | |
| | Inside Back Cover |
| Sherman Hotel | 39 |
| Spalding & Bros., A. G. | 31 |
| Sundt Engineering Co. | 41 |
| Toro Mfg. Co. | 33 |
| United States Rubber Co. | 35 |
| Wheaties | 29 |
| Wilson Sporting Goods Co. | 6 |
| Witchell-Sheill Co. | 22-23 |

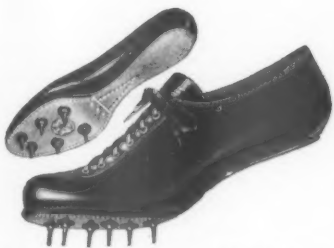


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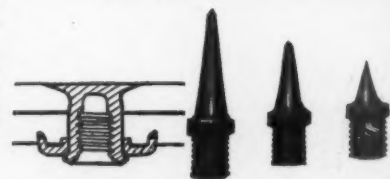
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